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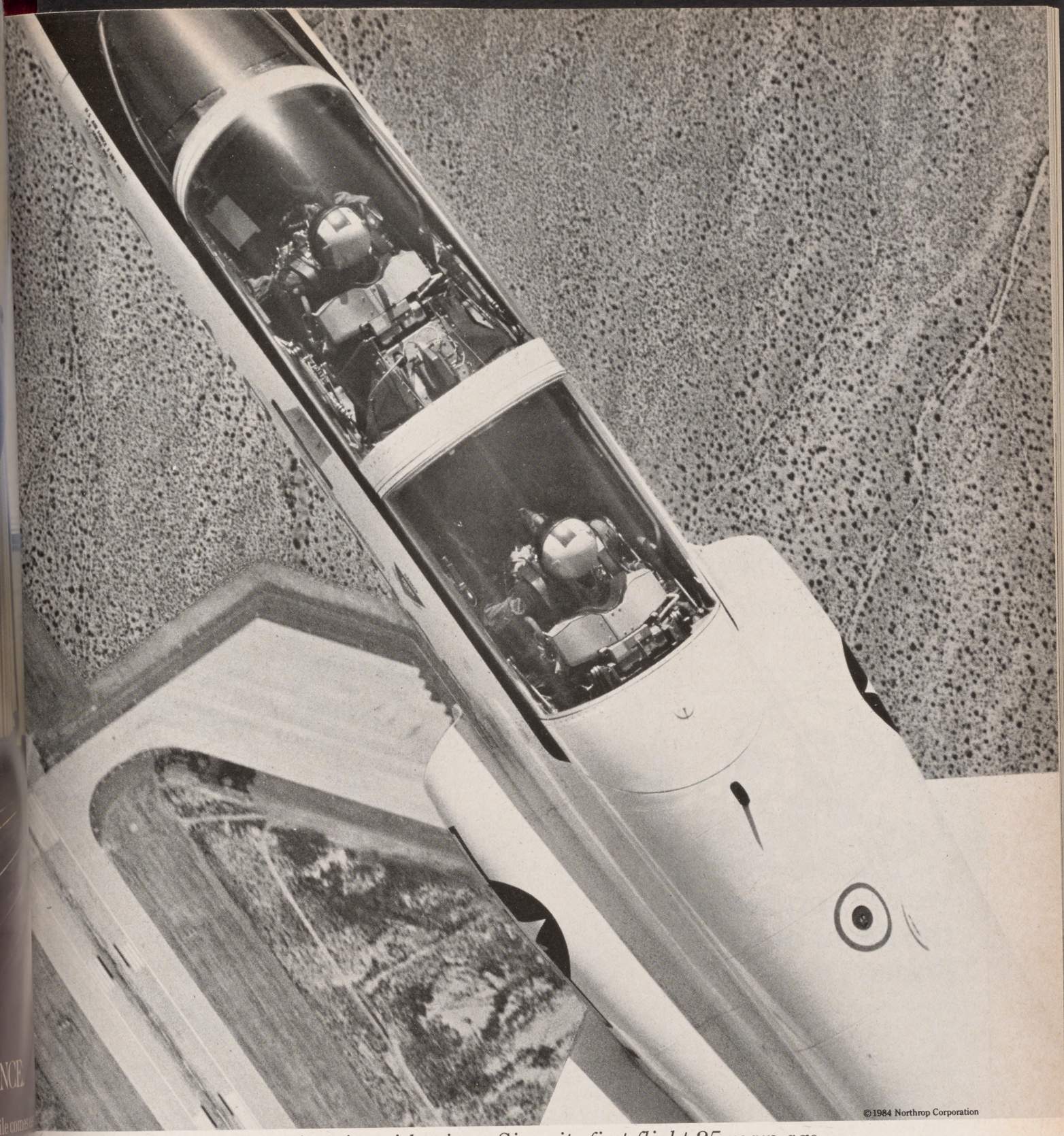

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California's Theatre & Music Magazine — August, 1984 / Vol. 18, No. 8

CONTENTS

a conversation with tharon musser — 6
by Beverly Gray

from "bring on the girls!" — 14
by P.G. Wodehouse & Guy Bolton

n.y. report — 22
— moma's back
by Dale Harris

the dining scene — 30
— dining near olympic events
by Ingrid Wilmot

the program — *following* 32

p.a. reviews — 58
— musicbooks
by Robert Riley

viva vino — 62
— al fresco reds
by Robert Goerner

hollywood bowl information — 68

— Los Angeles Edition —

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a conversation with

THARON MUSSER

by BEVERLY GRAY

THARON Musser doesn't look much like a magician. With her sensible haircut, her shrewd green eyes, her hearty laugh, and a voice that hints at a country drawl, she could be someone you've known all your life. A neighbor, perhaps; a fondly remembered schoolmarm; your favorite aunt.

But this forthright, good-humored lady has worked her magic on scores of Broadway productions. As one of America's pre-eminent lighting designers, she has added enchantment to *Dreamgirls* and *A Chorus Line, Follies* and *Pacific Overtures*. Right now five of her shows are running in New York, not to mention American Ballet Theatre's new *Cinderella*. She has just done *The Genius* for L.A.'s Mark Taper Forum, where she serves as staff lighting designer, and is readying a *42nd Street* road company for an Australian tour. Pretty fair for a gal from the mountains of Virginia, whose introduction to theatre was the high school senior play.

At Berea College in Kentucky, where she studied theatre in a one-man department, Musser learned that "to go on stage is the most frightening thing in the world." Nor did she much like sewing on buttons and shopping for props. By the time she entered the Yale School of Fine Arts for an advanced degree ("from the ridiculous to the sublime," quips Musser), she had settled on lighting as her chosen field.

Yale meant the chance to catch Broadway-bound plays trying out in New Haven: "We saw virtually all the shows that came through in that era, absolutely convinced that we could do them better—little did we know!" It also meant the impoverished life of a grad student. A sympathetic professor found her odd jobs, her favorite being a stint at a hotel supplier's convention where she tended the steak booth ("I had steak for three days. That was the greatest!"). Both at Berea and Yale, Musser found help and encouragement, but she shrugs off the talk of mentors by citing a saying of Doris Humphrey's: "If you want a helping hand, look at the end of your arm."

Just what does a lighting designer do? Few people can answer that question with confidence. To use Musser's terms, lighting is the "most intangible, most ephemeral" of all theatre crafts—it is also the newest. In Shakespeare's open-air playhouse you knew it was night if they carried a torch onstage; later on, wicks in oil served as primitive light sources. Even a few decades ago those rare theatre people who saw "the sculptural possibilities of light" were stymied by the lack of a workable technology, and were forced to be content with achieving visibility for the actors. "Eyeball lighting," Musser calls it.

Particularly in this country, the designers who brought stage lighting into the twentieth century have been women. Musser got out of college at a time when Jean Rosenthal and Peggy Clark were busy transforming the field. She now says, tartly, "A big reason that women more or less pioneered the whole thing is that" (here she lowers her voice conspiratorially) "it didn't *pay* anything. And it's still sort of low man on the totem pole, until you get to where you can *command* the money. But it didn't pay anything in those days, to speak of. So that if a guy was trying to support a family—for*get* it!"

That was before television provided another source of income for somebody starting out. Musser herself hung around TV studios when she was young and broke, but decided "that I would go crazy. First of all, there was no color then. And in TV your first obligation is to satisfy a machine, which is the camera. I'm much more involved with satisfying the human eye . . . direct." Musser admits to being somewhat fanatical about seeing her world without outside interference. "I've *never* worn colored glasses, because I think it distorts what you're seeing. I don't carry a camera, *ever*, because I think it's a crutch. You need to remember atmospheres. They

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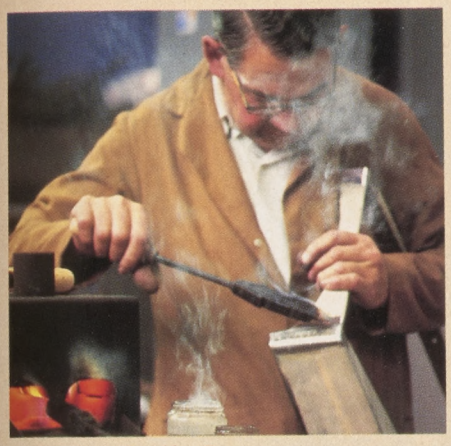

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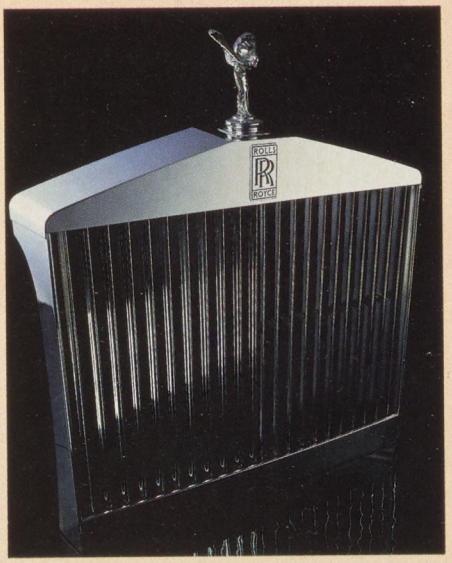

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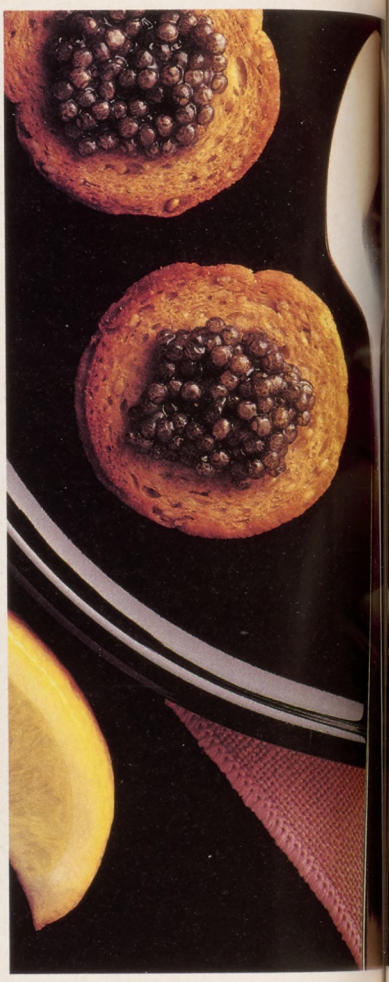

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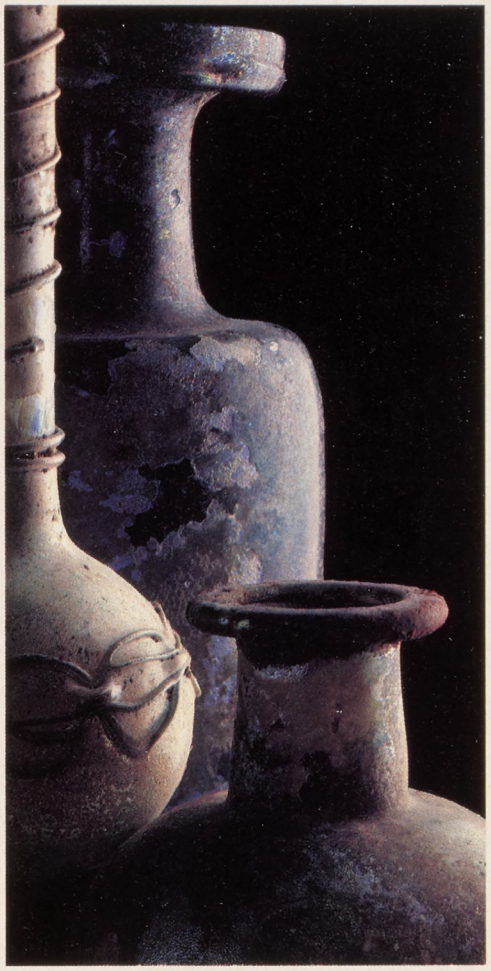

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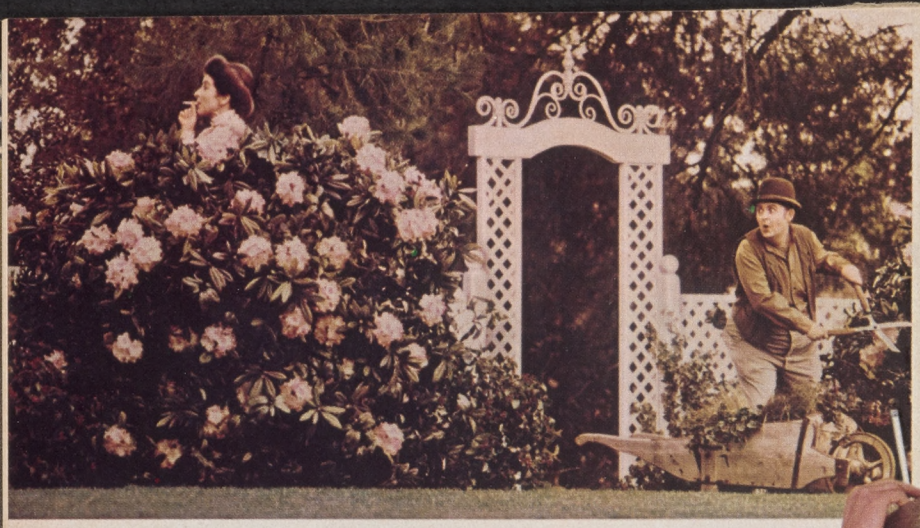

In 1902, Karen Gardner thought the garden provided the ideal place to sneak a cigarette.

Unfortunately, her idea was nipped in the bud.

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Donna McKechnie in "A Chorus Line"

should be engrained in you."

Musser's own ability to remember atmospheres, and to re-create them on stage, has served her well since her Broadway debut show in 1956, the original production of *Long Day's Journey into Night*. Here, she used the fogs of Eugene O'Neill's native Connecticut to reinforce the sense of impending tragedy. Years later, she designed both Neil Simon's *Plaza Suite*, which took place at the Plaza Hotel in New York, and his *California Suite*, set at the Beverly Hills Hotel: "You could say in many ways basically the same play. Both comedies, et cetera. But the look needs to be quite different, as far as I'm concerned. California atmosphere is very different from New York atmosphere, in terms of the kind of light. Because the Pacific Ocean has a very different color from the Atlantic Ocean, and the smog is different from the pure dirt [a mischievous chuckle here] we have in New York." And so her design must take into account these fine distinctions: "It's not that people in the audience should notice it, but I insist that subconsciously it matters."

Another part of the lighting designer's job is to help the audience to focus, "to look where we want them to look." In a straight show the trick is to devise a cueing scheme so subtle that it does not distract, even when (as in the case of Neil Simon's *Brighton Beach Memoirs*) the actors move upstairs and downstairs, indoors and out. With musicals Musser works to gear her lights to the dynamics of the music: "You are going for that applause at the end. And you can help make or break that applause in terms of the lights and how you move them."

In the case of the musical *Mame*, a tricky Jerry Herman score made Musser's task all the more difficult. "Getting the cueing right on the number 'Mame' took me two or three weeks. Finally, the first night that everything was right on the button in terms of the dynamics of the number, we stopped the show five times." It's a matter of building audience adrenalin to correspond with the adrenalin mounting on stage. Says Musser, "That's part of the fun of doing a musical, to really take that audience by the hand and say, 'Okay, applaud *now*'."

Given her druthers, Musser would probably spend much of her time lighting modern dance, as she did at the start of her career. She loves the challenge of a bare stage and a body in motion: "It's moving sculpture." But her favorite theatre experiences stem from her work with director-choreographer Michael Bennett, who encourages intense col-

"Follies"

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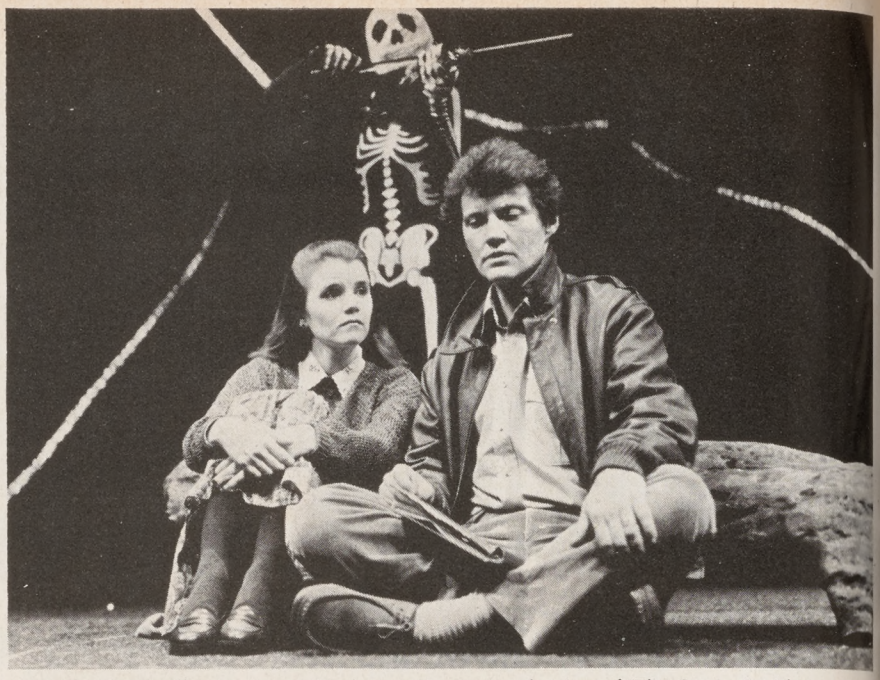


From the Center Theatre Group/Mark Taper Forum production of "The Genius" with, in foreground, Mare Winningham and Andrew Robinson.

laboration in all his projects. Bennett's creative corps includes Musser, costumer Theoni Aldredge, and set designer Robin Wagner. Starting from scratch with the kernel of an idea, they have together come up with *A Chorus Line* and *Dreamgirls*, and a new musical is now afoot ("A sex show," she says with a wicked grin, "*very* funny.")

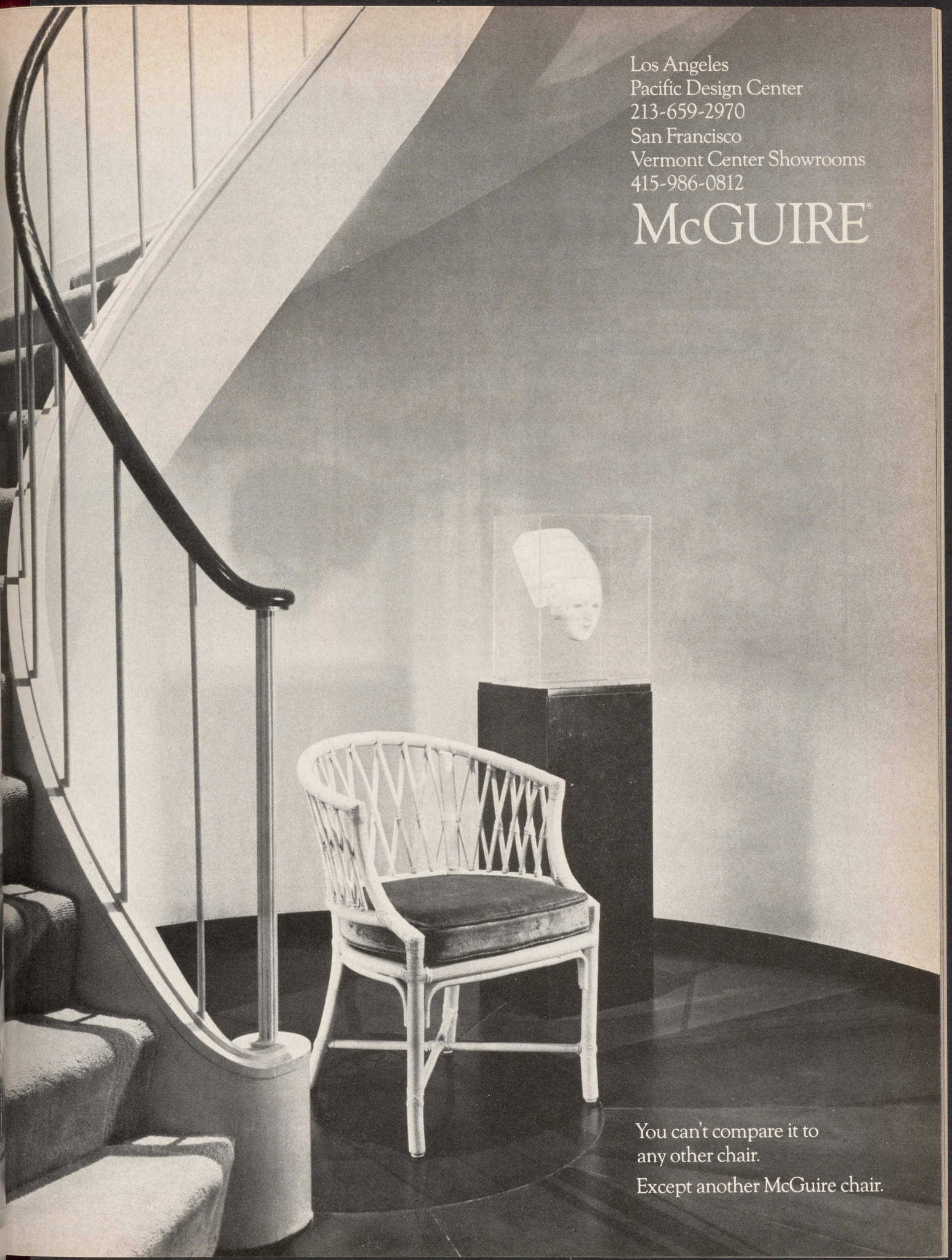
At this point in her career, "I don't care to work anymore just being called in to light. I like to be involved because I *am* a theatre person, not just a lighting designer. Lighting is a supportive art, there's no doubt about that, but it's the involvement in the entire project that's very exciting. It's the ideal way to work."

When a show is developed in collaboration, it is impossible, in Musser's mind, to separate one achievement from another. Hence her outrage that the voters who awarded her Tonys for her razzle-dazzle lighting of *Dreamgirls* and *A Chorus Line* chose to overlook Robin Wagner's contributions to the same shows. In *Dreamgirls* her lights were mounted on his moving towers, which poses the question, "Where does the set leave off and the lights begin? How can you give an award for one and not the other?"

Of course, Musser is skeptical about the whole process of award-giving. As late as 1968, there was no Tony for lighting design. That year, when Musser was once again asked to place an ad in the

(continued on p.29)

"Pacific Overtures"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P.G. Wodehouse, best known as the creator of Jeeves and Bertie Wooster, and Guy Bolton were a pair of Englishmen who left their stamp on the American musical theatre through collaborations as lyricist (Wodehouse) and librettist (Bolton) with Jerome Kern and George Gershwin. Their wit, separately or as a team, informed such shows written from 1915 until the mid-'30s as "Very Good Eddie," "Lady Be Good," "Oh, Kay!", "Girl Crazy" and "Sitting Pretty".

Wodehouse and Bolton chronicled their theatrical experiences in 1953, in a memoir called "Bring on the Girls! – The Improbable Story of Our Life in Musical Comedy . . ." which has just been reissued in an excellent paperback edition by Proscenium Publishers/Limelight Editions, publishers of books on the performing arts.

Such personages as the Astaires, Marion Davies, Gertrude Lawrence, Flo Ziegfeld, Abe Erlanger, Kern, Noel Coward, George and Ira Gershwin pass in delightful, anecdotal review in a book that – as the chapter reproduced here testifies – deals not so much with the workings of the theatre as with the art of making readers laugh.

Bring on the Girls!

by P.G. WODEHOUSE and GUY BOLTON

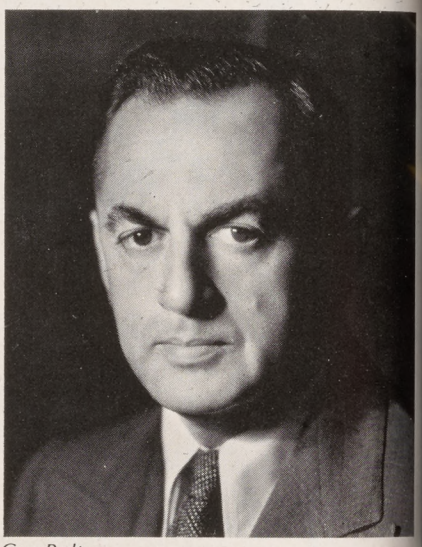
THAT 1924 season in London when the first two [*Primrose* and *Lady Be Good*] of the Gershwin series of shows were written was one of extraordinary gaiety. Was it because the Astaires were there to hobnob with? – The Astaires, George Gershwin and his piano, George Grossmith who knew everybody in London?

Adele had the faculty of making any party from two to fifty-two into a success. Such words as enchanting, delicious, captivating did not seem like tired adjectives from a Hollywood pressbook when applied to her. She could be impish, she could be wise, she could be tender, she could be honest and friendly – are we conveying the impression that we like Adele Astaire? If so, it is all right with us. It is the impression we wish to convey. How nice if she could have gone on and on with brother Fred. How nice if George Gershwin could have gone on and on writing for them. His music suited them to perfection.

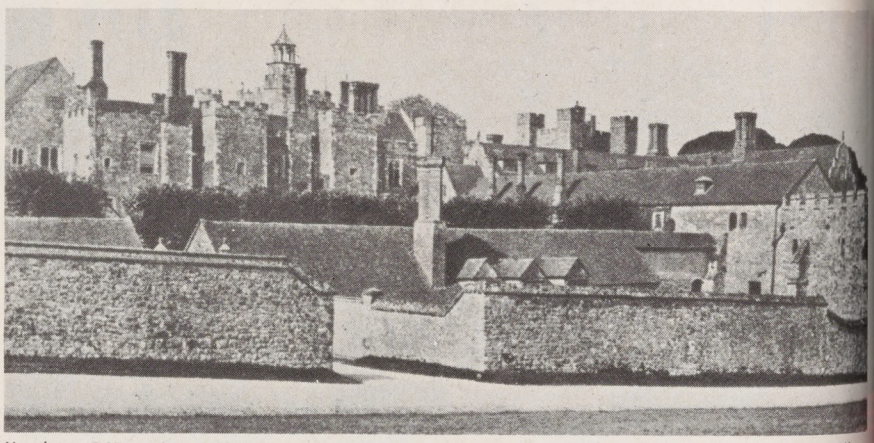
One week end Guy encountered Adele at Knole. Knole is one of the top great houses of England. For those who don't know it, or who have not read the books of Victoria Sackville-West, in which its atmosphere is wonderfully evoked, a thumbnail sketch might be in order.

Belonging to Elizabeth's reign, Knole is all of one style as so few great houses are, and is generally conceded to be the finest example of domestic Tudor architecture in England. It is built on a chronological plan, containing three hundred and sixty-five rooms, fifty-two staircases, twelve courtyards, and twenty bathrooms – including one that is haunted. It is packed with art treasures, Vandykes, Reynoldses, Gainsboroughs and Romneys elbowing each other for the spot on the wall with the best light. All in all

P.G. Wodehouse



Guy Bolton



Knole – 365 rooms, 52 staircases, and 12 courtyards. (The haunted bathroom is the small window on the extreme left.)

From the book BRING ON THE GIRLS! by P.G. Wodehouse and Guy Bolton. Copyright © 1953 by P.G. Wodehouse and Guy Bolton. Reprinted with permission of Proscenium Publishers Inc./Limelight Editions, publishers of books on the performing arts.

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MAJOR MOTION FROM NISSAN

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Adele and Fred Astaire, as pictured on the cover of their 1926 "Lady Be Good" album.

quite a lot of house.

At the time Adele and Guy were week-ending there the family were living in reduced circumstances. They were huddled into a corner of the cosy edifice where their simple wants were tended by a staff of only twenty-two servants. The gardens, which had been laid out on a scale commensurate with that of the house, had fifteen gardeners hustling round to do the work which had once commanded the services of thirty.

What were Broadway characters doing in such surroundings? Well, Adele had already had several offers to supply her with some such setting of her own, but Guy—?

Guy was there because Lady Sackville had also been, but a few years before, a Broadway character. She had appeared in Guy's first play, *The Rule of Three,* and then again in *Polly-with-a-Past*. . . Anne Meredith, a charming and talented actress.

A wonderful dinner, some satisfactory bridge, a little dancing—there was a fresh supply of American phonograph records, and Adele Astaire to dance with if you could buck the line.

Then came the hour when whiskey and sodas were at the nightcap stage and the company drifted into corners, breaking up into little groups of fours, threes and twos. Lord Sackville made announcement of what the doings would be on the morrow, church or golf, and an expedition, by invitation of the Astors, to visit nearby Hever, home of the Boleyns, where poor Anne had first met Henry. These suggestions were all on a take-it-or-leave-it basis. You could breakfast when you pleased from the row of hot plates in the dining room. You could lunch or not as you pleased so long as you told the butler. The only "must" was the cocktail hour, dinner and a white tie. That was week-ending in England as still surviving in 1924. Not much left of that sort of thing today, alas, save only at dear old Blandings.

P.G. and Gertrude Lawrence during rehearsals of "Oh, Kay!" (1926)

Guy was paddling round his bedroom in his pajamas, inspecting the Rowlandsons on its panelled walls, when there was a knock at the door. He opened it to find Adele attired in a heady negligee.

"Come right in," he said heartily. "This is what I call good old-fashioned hospitality. I didn't know Anne made such charming provision for her guests."

"It's a cute idea," said Adele, "but I'm holding out for a wedding ring and I understand the one your girl friends used to rent their apartments with is gone."

"Then to what do I owe the pleasure?"

"I want you to change rooms with me. I've got the haunted bathroom."

"Haunted bathroom? Must be rather a modern ghost?"

"Yes, and the poor thing is very upset or nervous or something."

"How do you know?"

"Well, every fifteen minutes or so you'll hear the johnny flush."

"And there's nobody there?"

"No, but the eerie part of it is that this particular convenience is the difficult kind. You know how it is with English privies—there are the overheads, the buttons, the levers, the foot release and ye olde worlde pull-up. Then with the overheads with dangling handle, of which this specimen is one, for some it's a smart, quick pull, with others a long, steady slow one. This one's a devil—the coax-me variety."

"But yet the ghost?"

"Oh, the ghost has no trouble at all, just a gruesome rattle of the chain followed by an immediate 'whoosh.' Somehow it gives you a creepy feeling when a ghost seems to be more at home in your room than you are. I know I won't sleep a wink."

"We'll change, of course. I'm rather keen on ghosts. At bit of an amateur psychic researcher."

The shiftover was effected. The phenomenon continued at intervals and was certainly disturbing. Eventually Guy wriggled down under the covers so that hearing was sufficiently impeded for him to get to sleep. He was still in a state of concealment when a soft-footed lady's maid entered, drew the curtains, and then laid him out a pair of demitasse shorts, a lace brassière, a pair of stockings and a fetching sports costume.

He wakened during this operation but, being by inclination a slow getter-upper, he decided to remain doggo. As he had supposed would happen, the maid withdrew without disturbing him.

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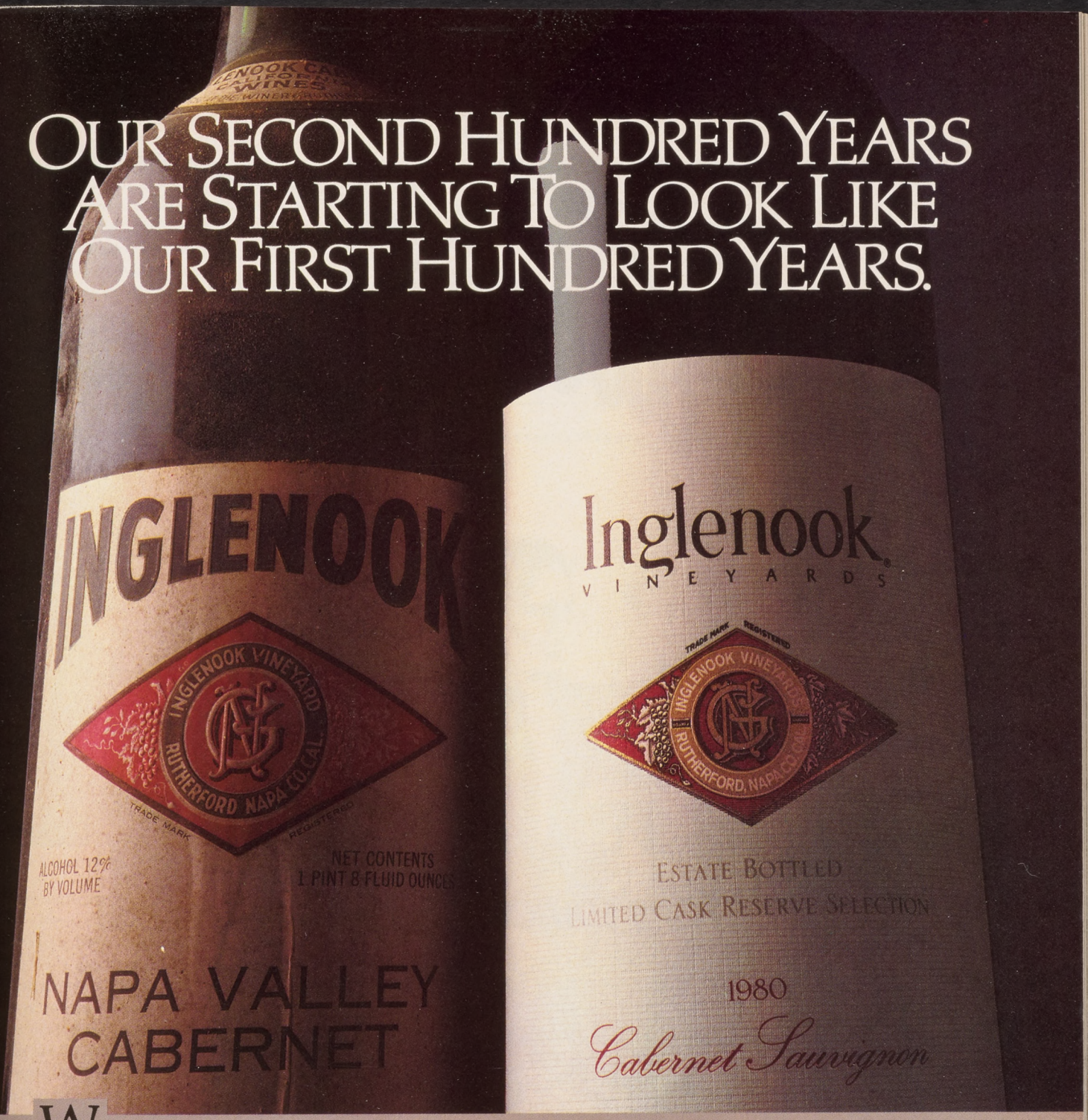

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Already the 1980 Reserve Cabernet shows impressive evidence of its celebrated heritage. And with a past like ours, we don't mind repeating ourselves.

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Pavarotti

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He dozed again and this time was awakened by what he presumed to be the ghost taking a bath. He cocked an eye in the direction of the bathroom and was startled to see a feminine form, partly concealed by a towel, flit across the open doorway. He had evidently made some slight noise for the nymph came to the bathroom door rubbing herself with the towel. She was not only very pleasant to look at but she was a lady whose name was one of the most honored in Debrett.

George Gershwin (l.) and Jerome Kern

"I thought you wouldn't mind my coming in here, dohling," she said. "George was barricaded in ours and you know what men are in a bathroom. They fall asleep in the tub, I believe."

Guy made some inarticulate noise from under the covers pitched in as high a key as he could manage. The lovely peeress donned her robe and started out. As she passed the bed she gave Guy a hearty smack.

"Get up, you lazy girl," she said. "We're playing golf, remember?"

She went out in the hall and Guy heard a sharp cry. A moment later Adele appeared.

"For heaven's sake what's happened?" she said. "I just ran into Alex and when she saw me she almost fainted dead away."

Guy put on a scarf and dressing gown and went down to breakfast. Although the custom for ladies was a bedroom tray, there was no rule in the matter. Adele elected to go with him. They found one of Britain's forty marquises lifting the covers of a line of silver hot

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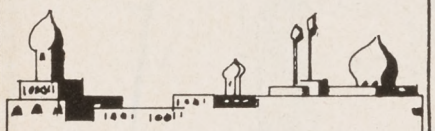

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P.G. Wodehouse (with Clifford Grey rather than Guy Bolton as librettist) provided the lyrics for one of the hits of the 1928 Broadway season, Rudolf Friml's "The Three Musketeers". The producer was Florenz Ziegfeld, the lavish sets by Joseph Urban. Here, the ballet in Act II danced by the Albertina Rasch Girls.

plates, weighing his choice.

"Did you come into my room this morning and take a bath?" inquired Guy.

"Me? No, but—"

"Funny," said Guy, "I'd have sworn it was you. Of course I wasn't properly awake."

The marquis replaced the lid on the kedgeree.

"Excuse me a minute. I must pop up and have a word with the trouble-and-strife. She was in a bit of a dither about something.

He disappeared.

"Quite the gentleman, what?" laughed Adele, as she helped herself to one of those beautiful Cambridge sausages. "I suppose it's the influence of all these belted earls looking down on you from the walls."

"So you've been hobnobbing with the upper-crusters, have you?" said Plum [i.e., P.G.—Pelham Grenville—Wodehouse], meeting Guy on the return from Knole. "Pleasant enough people, no doubt, but we of the intelligentsia prefer something a bit more brainy. I remember that last time I dined with Johnny Galsworthy—"

"When was that?"

"Two days ago. It was the first time, too. Ethel met Mrs. Galsworthy at a garden party—the house we've taken for the summer is near his—and she invited us to dinner."

"Did he know your books?"

"He'd just bought one."

"How do you know he had 'just' bought it?"

"Because there was a mark in it. It seems it's been his habit when he stops reading to make a pencil note in the margin, so he'll know where he was."

"Which book was it?"

Adele and Fred Astaire

"*Right Ho, Jeeves.* The mark was on the side of page ten."

"Did he say anything matey like, 'I laughed my pants off at that chapter in which Gussie Fink-Nottle presents the prizes?"

"I somehow gathered the impression that he found it more tactful not to broach the subject."

"Just you and Ethel?"

"Good Lord, no. There were twelve or possibly fourteen guests. As we took our seats at the dinner table Galsworthy announced that the subject that would be discussed during the meal was the deteriorating effect of educational uniformity on the incidence and development of genius."

"You don't mean that you had to talk about that?"

"Apparently it's a time-honored cus-

(continued on p.51)

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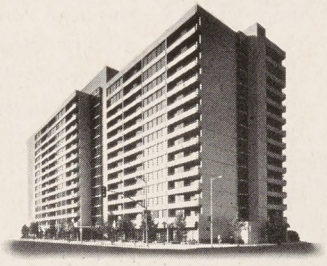

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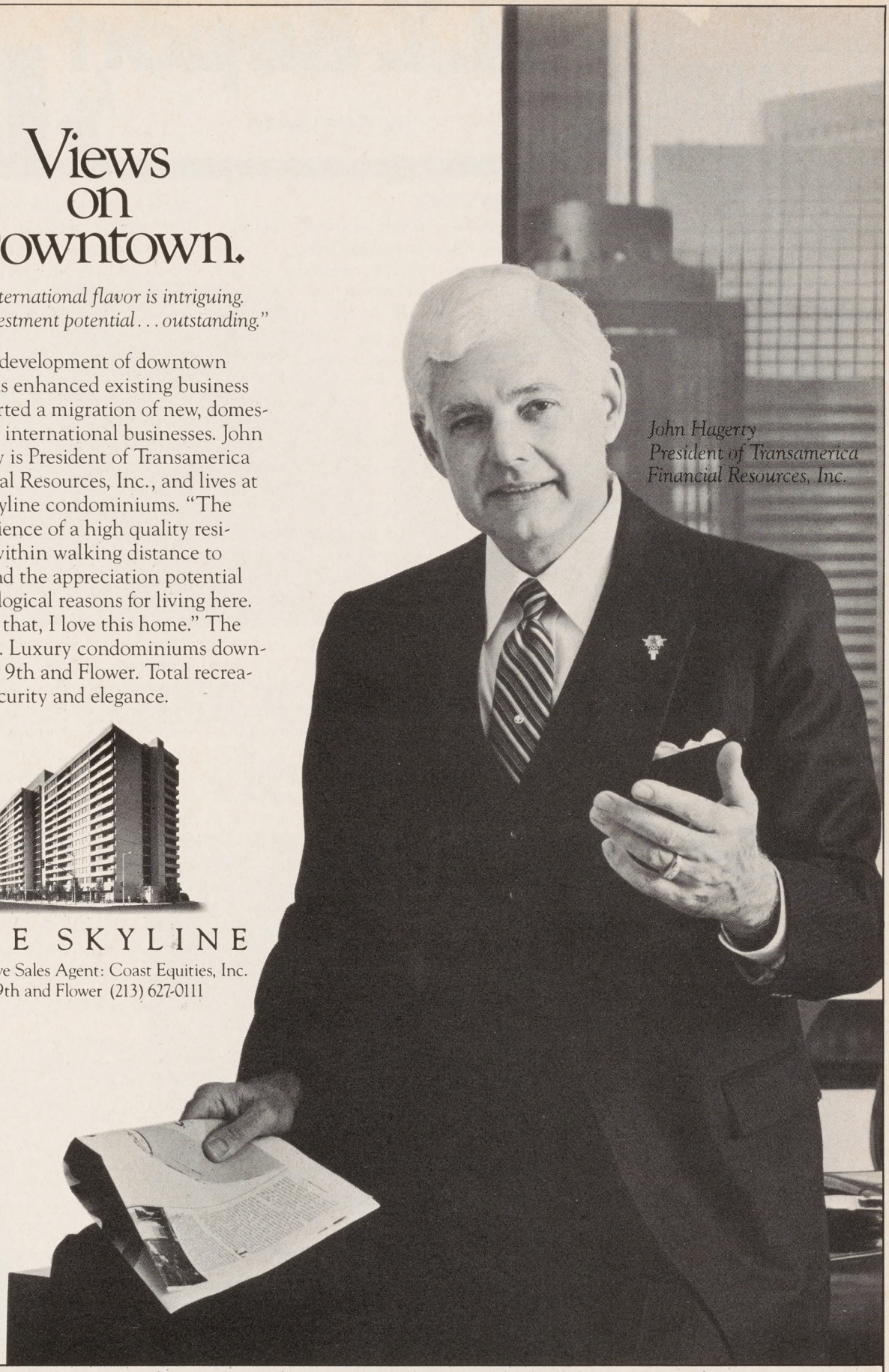

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N.Y. Report

by DALE HARRIS

MOMA'S BACK

For any New Yorker — even those with no more than a passing interest in cultural matters — the reopening of the Museum of Modern Art on West 53rd Street must count as one of the most welcome events of the 1983-84 season. Not only has the amount of exhibition space been significantly enlarged — thus enabling visitors to enjoy a far more extensive selection from the Museum's permanent collection than could ever be put on view in the old days — but the building is also handsomer than ever and more convenient to use.

For movie fans in particular, there is a special cause for rejoicing. In addition to the 460-seat auditorium which has served movie-conscious visitors to the Museum since 1939 and which has now been completely refurbished, a new 217-seat theatre is currently in process of completion. By the fall of 1984, when this second auditorium is expected to be in use, MOMA will be able to increase the number of its screenings from a maximum of eighteen per week to over thirty. The smaller hall will be particularly suitable for, though it will not be limited to, the kind of avant-garde and experimental films that form so important a part of the Museum's offerings.

An important part, but only a part. For MOMA has never believed that seriousness in film was exactly synonymous with the kind of work produced by intrepid individuals for the delectation of a high-minded minority. Ever since the Museum's Department of Film was established in 1935, six years after the founding of MOMA itself, a great deal of emphasis has been placed on studio-made feature films, on the huge box office successes of the past like Mary Pickford's *Little Lord Fauntleroy* or Douglas Fairbanks, Sr.'s *The Thief of Baghdad*, no less than on the huge commercial failures like Erich von Stroheim's *Greed* or the merely moderate successes like Beatrice Lillie's sublime *Exit Smiling* – all of the foregoing being films which deserve to be readily available.

Nowadays, movies are generally accepted as a legitimate — indeed, as a highly significant — art form. Right now, in fact, there is hardly a self-respecting college in the land without a film-studies department offering such courses as "The Semiology of the Screwball Comedy" or "Spaghetti and Ketchup: The Italian Cinema and the American Western." Because of the current attitude toward films, it is not always easy to remember that nearly fifty years ago, when MOMA began to show movies regularly, few people could muster much belief in their artistic value, especially if the movies in question happened to be American rather than European.

In this respect, it is worth noting that the first two series of movies to be shown at the Museum were called "A

View of the Museum of Modern Art's new Garden Hall overlooking the Abby Aldrich Rockefeller Sculpture Garden.

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Short Survey of the Film in America, 1895-1932" and "Some Memorable American Films, 1896-1934." Thus it would not be too great an exaggeration to say that, so far as cultivated taste in this country is concerned, MOMA has played a crucial role in convincing people that movies, whether popular or highbrow, should be taken seriously — in token of which, in 1979, the Academy of Motion Picture Arts and Sciences awarded the Department of Film an Honorary Academy Award in recognition of "its continuing support of the motion picture as an art form."

Right from the start, the Museum had a clear idea of what its aims should be. These were "to trace, catalogue, assemble, exhibit and circulate a library of film programs so that the motion picture might be studied and enjoyed as any other of the arts." From the beginning, it was also aware that it must concern itself with research into the preservation of film — an area in which it has long since taken the lead among museums and film collections. One of the reasons cited by the Academy for making its award to MOMA was its "on-going program of film preservation." Since its new facilities include a fully equipped laboratory and a screening room with equipment capable of handling any format of film, MOMA will at last be able to get down properly to the job of finishing the conversion of eight million feet of unstable, readily combustible nitrate film to the infinitely more stable acetate stock that superseded it some thirty-five years back.

One of the Museum's most remarkable achievements in the field of preservation — as well as of restoration — has just been completed: an acetate print of D.W. Griffith's *Way Down East,* which conforms as closely as possible to what was shown to the public when the movie was first released in 1920. Until now, *Way Down East* has only been available in truncated form, the result of Griffith's misguided attempts to improve the film during the mid-Twenties. By collating at least three different versions of *Way Down East* and using as a guide the detailed shot-analysis which Griffith had made as part of his original copyright registration in 1920, the Museum's technicians were able to put together a copy of the film substantially longer than any print of it previously available to them. Though this new copy is still almost a full reel shorter than the original, it is probably more like the film that Griffith conceived than any other version currently in existence.

In those places where no footage of

any kind could be located, a brief description of the missing episode has been inserted, along with a still from the scene whenever it was possible to locate one — all of the material being organized in conformity with Griffith's shot-analysis. No less important a guarantee that the new print of *Way Down East* is more authentic than any of the Museum's previous ones is the fact that it is, for the very first time, tinted — just as it was when first released over fifty years ago. Tinting is no mere decorative element. Like all of Griffith's major films, *Way Down East* was designed to look both atmospheric and beautiful.

Lillian Gish and Lowell Sherman in D.W. Griffith's "Way Down East."

The result of all these efforts on the part of MOMA's Department of Film is the resuscitation of what is without question a cinematic masterpiece. No one needs telling any longer that Griffith's plots are creaky and melodramatic, that his characters are hardly more than types, or that his moral views are hopelessly simplistic — his maidens excessively pure, his villains excessively dastardly. The same charge could also be levied against a genius like Dickens. What Griffith sets forth in a film like *Way Down East* is hardly to be thought of as a realistic, or even as an especially plausible, view of life. *Way Down East* is, above all else, a visual poem in which nature and human destiny are seen as elements of a divinely ordained plan embracing every detail of life on earth.

That in the end all should turn out well for Anna, the heroine of *Way Down East* — a young woman duped into a fake marriage with a Boston Brahmin and then abandoned — is less the

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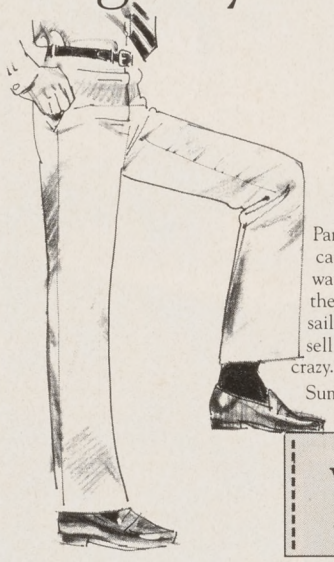

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result of Griffith's sentimentality than of his unshakable faith in providence. So, too, is the noble hero's justly celebrated last-minute rescue of Anna from the ice-flow that threatens to sweep her to destruction.

In any case, the genius of Griffith is made manifest with memorable clarity in his choice of actors for both the leading and the subsidiary roles and in the use he made of them. Chiefest of the artistic assets in *Way Down East* is Lillian Gish, who plays Anna and does so unforgettably. Sixty-four years after she faced Billy Bitzer, Griffith's chief cameraman, her performance remains an accomplishment to wonder at. To wonder at, that is, once one has left the auditorium — while watching the film one cannot reflect on Lillian Gish, one can only feel with her, following her adventures with empathy and the kind of complete absorption that none but the greatest performers can inspire in us.

Illuminated by a haunting beauty that has less to do with her physical appearance than with what lies inside her, Lillian Gish — whether happy, playful, distraught, contrite, reflective or defiant (and defiant she is as she finally exposes the man who betrayed her) — is like an index to the entire range of human feelings. It is hard to think of cinematic images more sheerly touching than those in which we observe her listening to her false lover as he callously tells her that the marriage ceremony they went through was a fraud; baptising her newborn baby in a seedy hotel room when she realizes it is about to die; telling the good young man who falls in love with her (the intense and handsome Richard Barthelmess) that she can never marry him; being cast out by the family that had taken her in as a servant; and, in a state of numb despair, stumbling through the blizzard toward the river, where she will find release from her pain.

Quite apart from her signal importance as an artist, Lillian Gish has also proved a staunch advocate of the film as a serious art form. Early on, she understood the goals the Museum's Department of Film was trying to pursue. It was she, in fact, who in the late Thirties persuaded the virtually forgotten and increasingly reclusive Griffith into donating a number of his major works to the MOMA collection. Had it not been for the director's gift of a 16mm print of *Way Down East* consisting of alternate takes, the magnificent version that now constitutes one of the Museum's greatest treasures could never have come into being and we would all today be a great deal poorer. □

(continued from p.12)

"Dreamgirls"

ceremony program, she picked up her phone and ranted, "How *dare* you ask me to advertise in a program that doesn't even recognize what I do as an art in the theatre worthy of an award?" One week later she got a return call, announcing, "You're right, and we are . . . and you're nominated." Said Musser (she drops her voice in the retelling), "Aw shi-i-it."

Now that lighting Tonys are given, Musser takes a cynical pleasure in predicting the winners: "Because people just don't know good lighting from bad. It's gonna be the flashiest show, what they can see. It's like *Follies*; you could see all of those lights. On the other hand, *A Little Night Music* is one of the best lighting designs that I think I have ever done. I knew NO WAY was that gonna take an award, because nothing showed. There was not a lot of dry ice rolling out on stage, there were not a lot of instruments in sight . . . ."

What *A Little Night Music* achieved is the look of Swedish "white-night," that midsummer period when the sun never sets. Nothing was accomplished without a few "screaming fits" between Musser and director Hal Prince, but the end results made her proud: "I felt it was quite a challenge to make an audience believe that it was night when it was still daylight."

What advice does she have for young aspiring lighting designers? "The most important thing is a very good liberal arts education. Most of my research is from art books and from memory." Art she finds to be helpful both as a source of inspiration and as a way of sharing her ideas with a director and design team. She speaks of the Mondrian effects in *A Chorus Line*; *Pacific Overtures* got its vis-

(continued on p. 50)

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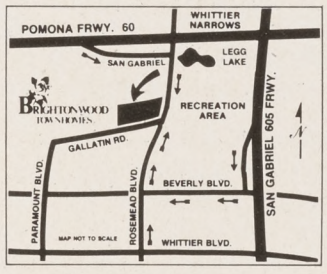

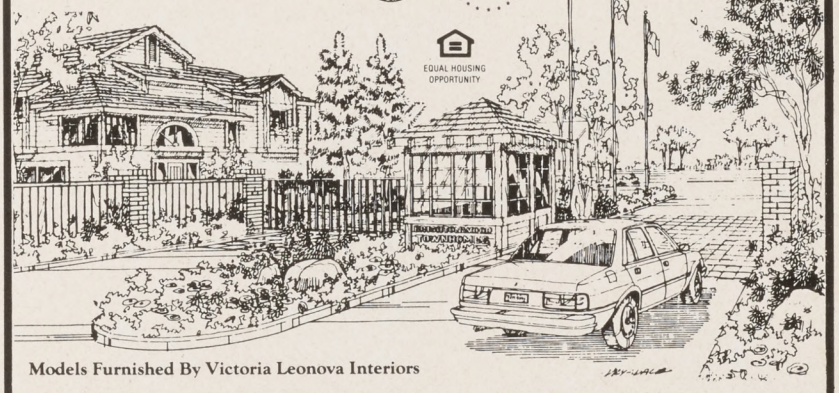

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It's like being invited to an elegant soirée, cocktails and hors d'oeuvres in the parlor preceding a meal set upon a gorgeous glass table, with crystal candelabra, the finest china and sterling silver. Does this sound terribly stuffy? Wrong. It's a stimulating social experience and I guarantee you'll love it.

The cuisine vacillates between classic French and original recipes. No short cuts. Sauces are made by reduction, presentations are artistic and the seven-course menu is created daily at the whim of the chef and the pick of the marketplace. Here's a sampler to get you in the mood. With cocktails, paté de campagne. A first course of Russian eggs with sour cream and caviar. The soup, a double consommé with chervil, afloat with fluffy sliced quenelles made of chicken forcemeat wrapped in crêpes, followed by bay shrimp in a white wine/sherry sauce beneath a pastry dome. Are you drooling yet? Next,a fresh fruit ice, could be zesty lemon or ripe melon, to cleanse the palate which, through the entire evening, has been well lubricated with generous pourings of wine by a white-gloved waiter who also proffers tiny rolls and miniature croissants. Do you think you could get used to this lifestyle? I thought so.

The entree this night was tournedos Robaire: thick, tender filets poached in clarified butter, gloriously garnished in a very secret sauce, reminiscent of marchand de vin, with fresh vegetables. Into the home stretch with Spanish white asparagus vinaigrette on lettuce doilies and a pear poached in Burgundy wearing a smooth mantle of chocolate and Curaçao and a crown of whipped cream (sigh).

On a warm evening, perhaps coffee and liqueurs in the garden would be the perfect ending, and you're always welcome to inspect the kitchen and chat with the hosts. Lunch $30, dinner $60, all inclusive, by reservation. Wednesday through Sunday. No credit cards. Dress code.

A short distance from the Dominguez Hills campus, site of the cycling events, is Ports O'Call Village, a tourist magnet. Its newest addition is NIZETICH'S, 1050 Nagoya Street, San Pedro, 514-3878, something of a diamond among the rough, with its imposing exterior and palatial decor. The foyer could be that of an Italian villa. The grey/black/yellow color scheme is stunning; there's leaded glass in the bar and black stemmed goblets, fresh flowers and fine linen on the tables. The view of berthed yachts and Los Angeles Harbor leaves nothing to be desired, except, perhaps, for your own ship to come in.

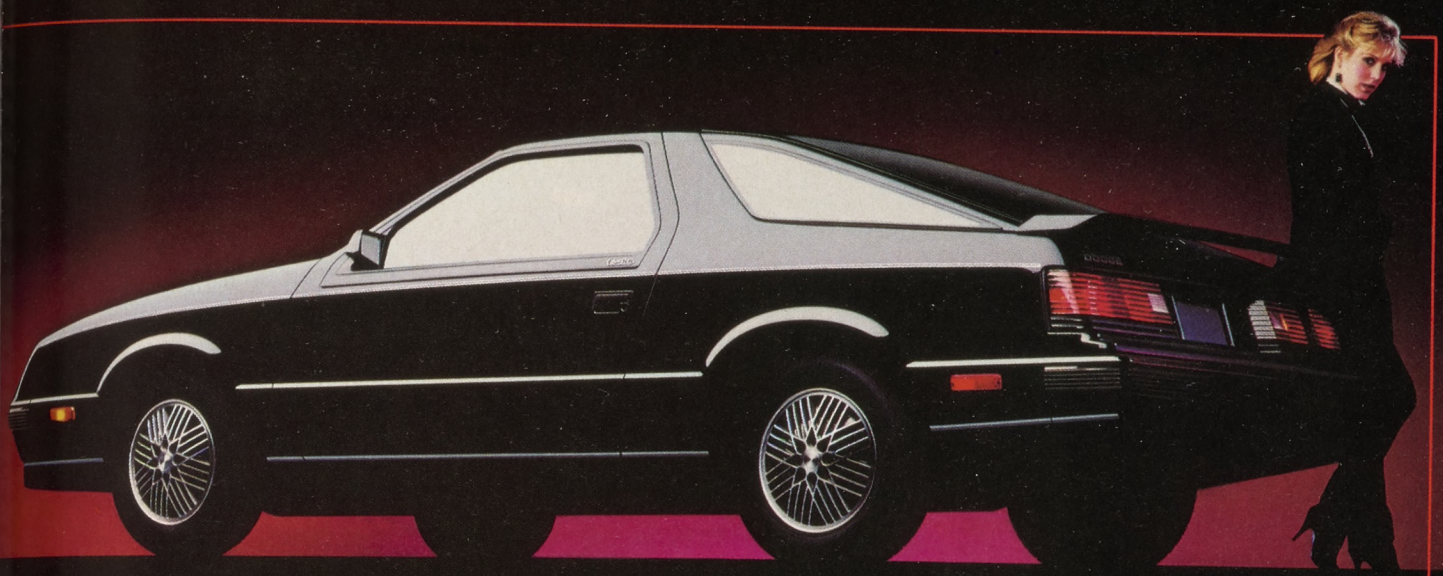
While all this feels luxurious, it is possible to catch some Olympic fever without the after effect known as "brokeitis," because what we have here is basically a family restaurant: The whole Nizetich clan is actively involved in its operation and their modestly priced food, which incorporates many old country Yugoslav recipes, is a continuation of traditional hospitality spanning three generations. From this fishermen's heritage come the crab and stuffed clams, $5 each; the Dalmatian meat salad is $3.75; and you can get complete nightly dinners from $11.25 with dessert. (Monday night's veal goulash). Other entrees all come with soup or salad beginning at $9.95 for roast chicken to $15.95 for scampi and lamb rack.

The cuisine is not so *haute* as to preclude an occasional miss—the sauerkraut soup on my night was a salt mine, and Grandpa Baldo's lamb ribs were probably a lot more tender and meaty when he did them on the backyard barbecue. But that's home cooking for you, win some, lose some. But you'll like the jalapeño jelly instead of that tiresome mint sauce and their roasted potatoes are a family treasure. The romaine-mushroom salad is wonderful, with crumbled walnuts and spicy Poupon mustard dressing and the rolls are to die for. My gold medal with fanfare and anthem goes to the calamari steak with capers ($14.50). Good wines, including a Vega Riesling from Santa Ynez Valley ($9) and old fashioned desserts like raisin cake hot from the oven. But where's the whipped cream? Weekday lunch, dinners nightly from 5:30 p.m. Dress code. Cocktails. Parking lot. AE MC VISA. Closed Tuesday.

Long Beach hosts archery, yachting, fencing and volleyball and its nicely laid out Shoreline Village with boardwalk setting and amusements has MARDI GRAS, 401 Shoreline Village Drive, 432-2900, the most kaleidoscopic spot anywhere. The nautical view, a heated outdoor deck and a colorful interior laden with balloons, masks, streamers and confetti gives the impression of a party in progress and the bar action is hot. Carnival hours are 4-7 and all drinks are $1. No wonder everybody is so happy. The staff wears the most garish costumes, their faces studded with sequins and rhinestones, making the rest of us appear positively Brooks Brotherly by comparison. Disco dancing begins at 8 p.m. and after a couple of Margaritas, our visitors will forget all about the freeway traffic and the smog.

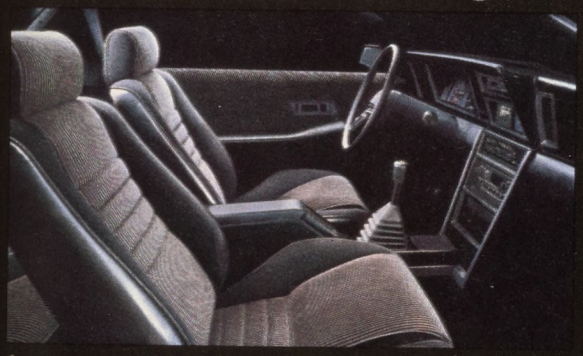
And the food's fun, too. On the table are two salsas, the cold one's hot (spicy), the hot one mild, *comprendo?* The Mexican menu, the Unofficial Favorite Soulfood of every true Angeleno (enchilada & taco, tostado del Rio, chimichanga, each $5.95), is expanded to include barbecued ribs, chicken or pork, New Mexico baby burgers, beef dishes and seafood, the champion of which is the Bahaian shrimp dinner teamed with confetti rice and also includes a thick, unusual & tasty potato cheese soup for $11.95. Starving? Stuffed potato grande, bursting with chicken, chorizo, guacamole, cheese and sour cream, sharing the plate with a pot of tomato-onion salsa and tossed salad with a lively, herby dressing is a real filler upper for $5.95. Open from 11 a.m. daily. Sunday brunch. All credit cards. Crowded parking lot.

Next Month: The Trendies. □



DODGE DAYTONA. TURBOCHARGED, FUEL-INJECTED, FRONT-WHEEL DRIVE, FUEL-EFFICIENT, AND BACKED BY 5/50 PROTECTION. $9232.*

For well under ten grand, you can own one of the grandest sports cars of the century. It uses only four cylinders and one very sophisticated turbocharger* to do what everybody thought it took eight cylinders to do. That means it's lighter…to handle easily, stop quickly. And get mileage ratings of 35 est. highway, 22 EPA est. mpg.***



It includes a quick, close-ratio 5-speed. Tight, power-assisted, rack-and-pinion steering. Power brakes. And Dodge's remarkable 5/50 Protection Plan.** (You can't buy another turbocharged car in the world with this kind of standard protection.)

It comes with dual reclining front bucket seats, lots of front legroom, and plenty of luggage space. It comes with advanced front-wheel drive for better handling on slippery surfaces.

If that's not enough, you can even add niceties to your Daytona like electronically-tuned AM/FM stereo radio, sun roof, cruise control, and tinted glass all around, and still bring it in under 10 G's.* Buy or lease** one of the new Dodge Daytonas at your Dodge dealer.

DODGE. BEST BUILT, BEST BACKED AMERICAN CARS.†

Dodge **AN AMERICAN REVOLUTION**

*Sticker price excludes taxes and destination charges but includes optional turbocharger. Aluminum wheels shown, $316 extra. **5 years/50,000 miles, whichever comes first. Limited warranty on outer body rust-through, engine and powertrain. Deductible applies. Excludes leases. SEE DEALER FOR DETAILS. ***Use EPA est. mpg for comparison. Your mileage may vary depending on speed, weather and distance. Actual hwy. mpg probably lower. †Lowest percent of NHTSA safety recalls of any American car division for '82 and '83 cars designed and built in North America, longest warranty of 1984 American models.

BUCKLE UP FOR SAFETY.

Come to
Marlboro
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FILTER CIGARETTES
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20 CLASS A CIGARETTES
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LIGHTS
LOWERED TAR & NICOTINE
Famous Marlboro Red and Marlboro Lights–
either way you get a lot to like.
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Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.
Lights: 11 mg "tar," 0.7 mg nicotine—Kings: 17 mg "tar,"
1.1 mg nicotine av. per cigarette, FTC Report Mar.'84

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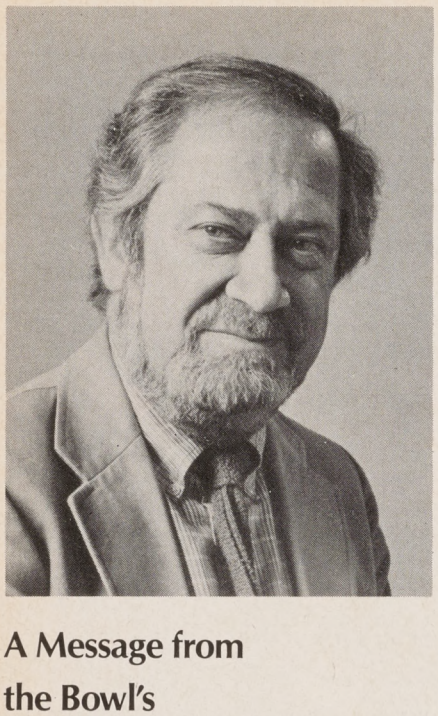

A Message from the Bowl's General Director

This summer thousands of Olympics visitors will be attending the Hollywood Bowl for the first time, and I want to extend a very special welcome to them on this occasion.

It seems to me that all of us Bowl "regulars" might benefit from a little game of make-believe and join into the spirit of our Olympic friends from all over the world by seeing and hearing the Bowl with first-time eyes and ears. The sight of our facility never ceases to amaze—for its beauty and sheer physical size. But it is the sound of the Bowl that is its heart and soul, and that relates directly to our superb Los Angeles Philharmonic. There seems no question that the ever increasing popularity of the Bowl—attendance in 1973 was around 270,000, and in 1983 it soared to more than 675,000!—is equated with the Philharmonic's status as one of the world's great orchestras. At this time we are very pleased that the Orchestra's status should not only be sustained, but advanced, through the leadership of our new music director, the internationally renowned American conductor, André Previn, who will begin his tenure in fall 1986.

This summer the Bowl is resounding to an enormous variety of great music performed by distinguished conductors and great soloists. It is doing this in a Philharmonic pre-season week, in ten weeks of Philharmonic subscription concerts, and in a week of four special, non-subscription Olympic Arts Festival events (July 23, 24, 25, 27). And interspersed amongst the weeks of Philharmonic concerts, there are five exhilarating Jazz at the Bowl evenings, four brilliant Virtuoso Series concerts, and three concerts by the remarkable Los Angeles Philharmonic Institute Orchestra. An enormous variety of wonderful music!

Back for a few words about two of the Bowl's visual elements, both of which are new to regular patrons and newcomers alike. This year patrons entering the Bowl will have noticed our new and very welcome electronic marquee, which is announcing our concerts in bright, large letters. Then, just a short distance up Peppertree Lane from Highland Avenue, stands a brand new addition of which we are very proud—the Hollywood Bowl Museum. Spearheaded by County Supervisor Ed Edelman, and sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association, and the Santa Monica Mountains Conservancy, this charming Museum has begun to add a new dimension to the Bowl's importance as a cultural center. It is open free to the public and houses exhibits and an audio-visual presentation relating to the history of the Bowl, a gift shop, and booths for listening to recordings of memorable Bowl performances. It is open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days. You are cordially invited to visit and enjoy the Hollywood Bowl Museum's sights and sounds.

Finally, may I call attention to some of those easy-to-observe ground rules that help make the Bowl a truly enjoyable place to visit.

1) Smoking is not permitted during performances—only at intermission or before a concert. This is for the comfort of the vast majority of our patrons *as well as* the performers;

2) Please place bottles in the special holders in all boxes, and try as best you can to prevent bottles and cans from being disturbers of the peace.

Most importantly, of course, I do hope that you will thoroughly enjoy your visits to the Hollywood Bowl.

Thank you.

Ernest Fleischmann
Executive Director,
Los Angeles Philharmonic Association
General Director, Hollywood Bowl

1984 Open House at Hollywood Bowl

Children's International Festival of Performing Arts
Performances and Workshops
Mondays through Fridays
July 9–August 17

J.P. NIGHTINGALE
Masters of Ceremonies

Final Week

AUGUST 13–17
In the Workshop Theatre (9:30 and 10:30)
"Sense and Nonsense"—DAN CROW
"Summer Strings"—BOB BAKER MARIONETTE THEATRE
On the Plaza Stage (10:30 and 11:30)
"Super Sounds"—SUPERCUSSION PLUS

Presented by the Los Angeles Philharmonic Association and Hollywood Bowl Volunteers
Produced by Jacqueline Ruiz Blew
Monday through Friday at 9:30 & 10:30 a.m.
Admission: $2.00
Free Parking

PERFORMANCES: in the Box Office Plaza at 9:30 and 10:30 a.m.

WORKSHOPS *(marked with a star): participation for children, ages 5 and older, following the performances at 10:30 and 11:30 a.m. Please note: **space is limited and reservations are required, so please order early.**

SIGN LANGUAGE: on Wednesdays, the 9:30 performances and 10:30 workshops are interpreted in sign language for the hearing impaired.

INFORMATION: phone (213) 850-2077.

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HOLLYWOOD BOWL 84

Summer Home of the Los Angeles Philharmonic • Ernest Fleischmann, General Director

THE WINNING SEASON

FUTURE CONCERTS

Tuesday, August 14, 8:30
RAMPAL RETURNS; COMISSIONA'S BOWL DEBUT
Vivaldi: Flute Concerto in F
Mozart: Flute Concerto in D, K. 314
Strauss: An Alpine Symphony
Sergiu Comissiona, conductor
(Please note change of conductor.)
Jean-Pierre Rampal, flute
Tickets: ~~$27.00~~, ~~21.50~~, ~~12.00~~, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, August 15, 8:00
Jazz at the Bowl
CLASSIC JAZZ WITH OSCAR AND "BAGS"
OSCAR PETERSON
MILT JACKSON
THE L.A. 4 (Laurindo Almeida, Ray Brown, Jeff Hamilton and Bud Shank)
Tickets: ~~$20.00~~, 14.00, 7.50, 6.50

Thursday, August 16, 8:30
BROWNING IN TWO PIANO CONCERTOS; BEETHOVEN'S 7th
Weber: Overture, Oberon
Ravel: Piano Concerto for Left Hand
Mendelssohn: Piano Concerto No. 1
Beethoven: Symphony No. 7
Sergiu Comissiona, conductor
John Browning, piano
(Please note change of conductor and soloist)
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 17/Saturday, August 18, 8:30
CLASSICAL JAZZ AND JAZZICAL CLASSICS
Saxophone virtuoso **Gerry Mulligan** and pops maestro **Erich Kunzel** combine to bring you an enjoyable mix of jazz and classics with music by Duke Ellington, plus Dixie Hits, The Sax Chronicles, and a whole lot more.
Erich Kunzel, conductor
Gerry Mulligan, saxophone
The Gerry Mulligan Quartet
Tickets: ~~$32.00~~, ~~26.00~~, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Tuesday, August 21, 8:30
MARSALIS PLAYS "...THE SWEETEST, MOST HUMAN-SOUNDING HORN IMAGINABLE" *(Herald Examiner)*
Gould: Fall River Legend
Hummel: Trumpet Concerto
Haydn: Trumpet Concerto
Respighi: The Pines of Rome
Leonard Slatkin, conductor
Wynton Marsalis, trumpet
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, August 22, 8:30
Virtuoso Series
THE GLORIOUS ART OF MONTSERRAT CABALLE
"The age of the diva is not over, and Montserrat Caballé is the proof." "A miraculous voice." (*New York Times,* April 1984)
The great Spanish soprano sings Italian and Spanish songs and arias by Bellini, Boito, Puccini, Rossini, Turina, Vivaldi, Vives and others.
Montserrat Caballé, soprano
Miguel Zanetti, piano
Tickets: ~~$20.00~~, ~~17.50~~, 10.00, 8.00, 6.50, 5.50, 4.00, 2.00

Thursday, August 23, 8:30
AN EPIC SYMPHONIC ADVENTURE—THE LENINGRAD SYMPHONY
Saint-Saëns: Piano Concerto No. 2
Shostakovich: Symphony No. 7 (Leningrad)
Leonard Slatkin, conductor
Cécile Ousset, piano
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 24/Saturday, August 25, 8:30
GERSHWIN!
Slatkin conducts An American in Paris, Rhapsody in Blue, Concerto in F and more, with the brilliant pianist **Leon Bates.**
Leonard Slatkin, conductor
Leon Bates, piano
Tickets: ~~$32.00~~, ~~26.00~~, ~~14.00~~, 10.50, 8.00, 6.50, 4.50, 2.50

Sunday, August 26, 7:30
LUCIANO PAVAROTTI
returns and resales only

Tuesday, August 28, 8:30
ZUKERMAN PLAYS BEETHOVEN
Beethoven: Overture, Coriolan
Beethoven: Violin Concerto
Sibelius: Symphony No. 2
Stanislaw Skrowaczewski, conductor
Pinchas Zukerman, violin
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, August 29, 8:30
Virtuoso Series
ZUKERMAN IN RECITAL
The popular violinist plays the Franck Sonata, and music by Bach, Dvorak, Tchaikovsky, Saint-Saens, Falla and Neikrug.
Pinchas Zukerman, violin
Marc Neikrug, piano
Tickets: ~~$20.00~~, ~~17.50~~, 10.00, 8.00, 6.50, 5.50, 4.00, 2.00

Thursday, August 30, 8:30
MENDELSSOHN'S VIOLIN CONCERTO, PLUS ROMEO AND JULIET AND THE FIREBIRD
Prokofiev: Suite, Romeo and Juliet
Mendelssohn: Violin Concerto
Stravinsky: Suite, The Firebird
Stanislaw Skrowaczewski, conductor
Yuzuko Horigome, violin
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 31/Saturday, September 1, 8:30
TCHAIKOVSKY SPECTACULAR 1984!
The program of course includes "The" Piano Concerto No.1 and the 1812 Overture—complete with fireworks, cannon and the USC Trojan Marching Band.
Erich Kunzel, conductor
Gustavo Romero, piano
USC Trojan Marching Band
Tickets: ~~$32.00~~, ~~26.00~~, ~~14.00~~, ~~10.50~~, ~~8.00~~, ~~6.50~~, 4.50, 2.50

Tuesday, September 4, 8:30
A MASTER MUSICIAN DEBUTS
Sir Charles Groves makes his Bowl debut.
Vaughan Williams: Tallis Fantasia
Elgar: Cello Concerto
Dvořák: Symphony No. 8
Sir Charles Groves, conductor
Ronald Leonard, cello
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, September 5, 8:00
Jazz at the Bowl
SASS AND CLASS
The vocal brilliance of The Divine One—**Sarah Vaughan**—and the superb sounds of America's premier chamber jazz ensemble—the **Modern Jazz Quartet**—in a night of pure musical perfection.
Tickets: ~~$20.00~~, 14.00, 7.50, 6.50

VISIT THE NEW HOLLYWOOD BOWL MUSEUM—ADMISSION IS FREE.

Thursday, September 6, 8:30
ALL-BEETHOVEN
Beethoven: Symphony No. 6 (Pastoral)
Beethoven: Piano Concerto No. 5 (Emperor)
Beethoven: Overture, Leonore No. 3
Sir Charles Groves, conductor
Cristina Ortiz, piano
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, September 7/Saturday, September 8, 8:30
AN EVENING WITH HENRY MANCINI
The always-popular composer/conductor **Henry Mancini** returns to bring you a special evening of his unique and irresistible music with selections from movies, TV, pop songs, including Victor/Victoria, The Thornbirds, The Pink Panther, Peter Gunn, Stardust, Moon River, Remington Steele and lots more.
Henry Mancini, conductor
Tickets: ~~$32.00~~, ~~26.00~~, ~~14.00~~, 10.50, 8.00, 6.50, 4.50, 2.50

Tuesday, September 11, 8:30
THE ROMANTIC GUITAR OF ANGEL ROMERO
Falla: Three Dances from The Three-Cornered Hat
Schifrin: Guitar Concerto (world premiere)
Rodrigo: Concierto de Aranjuez
Ravel: Bolero
Neal Stulberg, conductor
Angel Romero, guitar
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, September 12, 8:00 • Jazz at the Bowl
SWINGING THE NIGHT AWAY
King of the Vibes **Lionel Hampton,** and band leader **Bob Crosby** in a great night of swinging fun with **Lionel Hampton and his Big Band** and **Bob Crosby and his Bobcats.**
Tickets: ~~$20.00~~, 14.00, 7.50, 6.50

Thursday, September 13, 8:30
PROKOFIEV AND BORODIN—THE BRILLIANCE AND THE COLOR
Glinka: Overture, Russlan and Ludmilla
Prokofiev: Piano Concerto No. 3
Borodin: Symphony No. 2
Borodin: Polovtsian Dances from Prince Igor
John Williams, conductor
Garrick Ohlsson, piano
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Tickets at Bowl Box Office (Mon.-Sat. 10-9; Sun. 12-6; through intermission on all concert nights) and at **Ticketmaster outlets** (May Co., Music Plus, Sportmart). **Credit card phone orders (213) 480-3232,** Orange County **(714) 740-2000,** (Mon.-Sat. 9-9; Sun. 10-7; day of performance until 1:00 p.m.). Our computerized ticket service guarantees you the best available seats at both the Box Office and through Ticketmaster phones and outlets. **Group sales,** call **(213) 850-2050. Park & Ride Express Bus** tickets $3.00 round trip ($4.00 Fullerton-Anaheim). **For all Bowl information (213) 856-5400.**

Los Angeles Philharmonic Orchestra

(founded 1919)

Simon Rattle, Principal Guest Conductor
Michael Tilson Thomas, Principal Guest Conductor
Neal Stulberg, Exxon/Arts Endowment Assistant Conductor* **William Kraft,** Composer-in-Residence†

1st Violins
Sidney Weiss
Principal Concertmaster
Alexander Treger
Second Concertmaster
Irving Geller
Associate Concertmaster
Mark Baranov
Assistant Concertmaster
Tamara Chernyak
Tze-Koong Wang
Rochelle Abramson
Mark Kashper
Lawrence Sonderling
Barbara Durant
Charlotte Sax
Mischa Lefkowitz
Barry Socher
Edith Markman
Richard Leshin
William Heffernan
Camille Guastafeste
Michele Bovyer

2nd Violins
Harold Dicterow
Principal
Jeanne Aiken
Associate Principal
Lori Ulanova
William Rankin
Jack Gootkin
Janet DeLancey
Roy Tanabe
Michael Nutt
Robert Witte
Guido Lamell
Fred Broders
Carlo Spiga
Judith Mass
Paul Stein
Maria Larionoff
Dale Allmond

Violas
Heiichiro Ohyama
Principal
Arthur Royval
Assistant Principal
Jerry Epstein
Irving Manning
David Stockhammer
Murray Schwartz
Albert Falkove
Richard Elegino
Charles Lorton
Sidney Fagott
Dale Hikawa

In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service.

Cellos
Ronald Leonard
Principal
Daniel Rothmuller
Associate Principal
Nino Rosso
Assistant Principal
Mary Louise Zeyen
Howard Colf
Stephen Custer
Barry Gold
Phyllis Ross
Wladyslaw Przybyla
Gabriel Jellen
Don Cole
Peter Snyder

Basses
Dennis Trembly
Principal
Bruce Bransby
Principal
Barry Lieberman
Assistant Principal
Jack Cousin
Richard D. Kelley
Frank Granato
Arni Heiderich
Frederick Tinsley
John Schiavo
Christopher Hanulik

Flutes
Anne Diener Giles
Principal
James Walker
Principal
Roland Moritz
Miles Zentner

Piccolo
Miles Zentner

Oboes
Barbara Winters
Principal
David Weiss
Principal
Donald Muggeridge
Robert Cowart

English Horn
Robert Cowart

Clarinets
Michele Zukovsky
Principal
Lorin Levee
Principal
Merritt Buxbaum
David Howard

E-Flat Clarinet
Merritt Buxbaum

Bass Clarinet
David Howard

Bassoons
David Breidenthal
Principal
Alan Goodman
Principal
Walter Ritchie
Patricia Kindel

Contrabassoon
Patricia Kindel

Horns
William Lane
Principal
John Cerminaro
Principal
Ralph Pyle
George Price
Brian Drake
Robert Watt
Assistant Principal

Trumpets
Thomas Stevens
Principal
Donald Green
Associate Principal
Rob Roy McGregor
Boyde Hood

Trombones
Byron Peebles
Principal
Ralph Sauer
Principal
Herbert Ausman

Bass Trombone
Jeffrey Reynolds

Tuba
Roger Bobo

Timpani and Percussion
Mitchell Peters
Principal
Raynor Carroll
Principal
Walter Goodwin
Charles DeLancey

Harp
Lou Anne Neill

Keyboards
Zita Carno

Librarians
James Dolan
Roy Tanabe
Assistant
Katherine Dolan
Assistant

Personnel Manager
Irving Bush

Stage Manager
George Coble

†The nationwide Composer-in-Residence program, designed and administered by MEET THE COMPOSER, INC., is funded by major grants from EXXON CORPORATION, the ROCKEFELLER FOUNDATION, and the NATIONAL ENDOWMENT FOR THE ARTS.
*The Exxon/Arts Endowment Conductors Program, administered by AFFILIATE ARTISTS INC., is sponsored by EXXON CORPORATION, the NATIONAL ENDOWMENT FOR THE ARTS, and participating orchestras.

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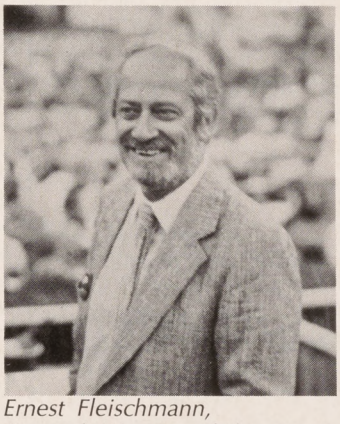

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Los Angeles Philharmonic

Tuesday, August 14, 1984, 8:30

SERGIU COMISSIONA, Conductor
JEAN-PIERRE RAMPAL, Flutist

VIVALDI Concerto in F for Flute and String Orchestra, Op. 10, No. 1 *(La tempesta di mare,* c. 1730)

Allegro, *leading into*
Largo
Presto

MR. RAMPAL

MOZART Concerto No. 2 in D for Flute and Orchestra, K. 314 (1777)

Allegro aperto
Andante ma non troppo
Allegro
(Cadenzas by Mr. Rampal)

MR. RAMPAL

Intermission

STRAUSS **Eine Alpensinfonie* (Alpine Symphony), Op. 64 (1914)

Night — Sunrise — The Ascent — Entrance to the Forest — Wandering by the Brook — At the Waterfall — Vision — On Flowery Meadows — On the Alp — Lost in the Thicket and Underbrush — On the Glacier — Dangerous Moments — On the Summit — Vision — Rising of the Fog — Gradual Darkening of the Sun — Elegy — Stillness Before the Storm — Storm — Descent — Sunset — Sounds — Night

Harpsichord in the Italian style by Michael Zarky, Los Angeles, 1982

*Recorded by the Los Angeles Philharmonic, Zubin Mehta conducting, on London Records (CS-6981). The Orchestra also records for Deutsche Grammophon, CBS Masterworks and EMI/Angel Records.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

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NOTES BY ORRIN HOWARD

Concerto in F for Flute and String Orchestra, Op. 10, No. 1, "La tempesta di mare" (The Tempest at Sea)
Antonio Vivaldi (c. 1675-1741)

Among 18th century composers who were prominent in establishing a virtuosic instrumental tradition, none was more important than Antonio Vivaldi.

An ordained priest, Vivaldi was a performer, teacher, and composer who was constantly under pressure to produce music for particular occasions. He complied with an enormous number of works in all forms, many of which were performed in his day but were relegated to the shelf after his death.

Ironically, it remained for Bach scholars of the mid-19th century to discover the Italian composer. When compiling the German master's works, which too had been gathering dust for nearly a century, they found some Vivaldi pieces in Bach arrangements. Reasoning (rightly) that what was good enough for Bach should at least be known by them, the scholars sought out the Italian's music. But not until relatively recently has the enormity of the man's output become known; as late as 1930, in a monumental 'find,' hundreds of scores were unearthed. The catalogue of authenticated Vivaldi works now runs to about 825 compositions, 456 of which are concertos.

Not surprisingly, the violin was the instrument most often pressed by Vivaldi into solo concerto service, and almost half of his entire concerto catalogue is devoted to works featuring the soprano string. The other half includes solo concertos not only for other strings, but also for winds, e.g., there are some thirty-seven for bassoon, eleven for oboe and ten for flute. Of those for transverse flute, the six of Opus 10 seem to be the first flute concertos ever to be published (in Amsterdam in 1730). Until that time, both the flute and oboe were utilized in chamber music as *ad libitum* substitutes for the violin, although in dramatic works they were exploited for their characteristic timbre and specific facility. Then, with the growing popularity of the flute as a solo instrument, the alert Amsterdam publisher, La Cène, probably ordered a set of solo concertos from Vivaldi, who, in order to complete a set of six, eventually adapted four of his own chamber concertos, eliminating the wind instruments in their scoring and settling on a string orchestra to companion the flute. Of the six concertos, three have descriptive titles, although the works are not programmatic in the manner of *The Four Seasons.*

In fact, *The Tempest at Sea* can hardly give even the most confirmed land-lover the slightest touch of queasiness. Vivaldi's tempests, mostly in the placid key of

F-major, are activated by the orchestral instruments, whose precipitousness makes a fine foil for the flute's virtuosic flights. The gentle slow movement is the calm after the storm, whereas the final movement, in which the orchestra and the soloist play a jolly good game of musical tag, represents the joy of good weather ahead.

Concerto No. 2 in D for Flute and Orchestra, K. 314
Wolfgang Amadeus Mozart (1756-1791)

One is tempted to think that a genius as resplendent as Mozart's appeared in full bloom, having no need of watering or tilling of soil. Not true. From the time he was a child, Mozart absorbed every good influence he came upon, whether German, Italian, French, or whatever, whether in the field of opera, chamber music, symphony, concerto, etc. In terms of a particular composer who was of undeniable importance in Mozart's early development, one must mention Bach, not the father but the youngest son, Johann Christian (1735-1782). That young Mozart found much to emulate in J.C. Bach can be seen in many musical examples from their works. That qualitatively he caught up with his older colleague and then left him far behind is a fact of music history that does not denigrate J.C.: genius will out.

In the field of the concerto, Mozart was particularly receptive to the young Bach's influences, and abundantly endowed to bring the form to then unheard-of heights. Mozart's concertos for piano, especially, but also those for other instruments, demonstrate the amazing flair he had for the solo-instrument-with-orchestra composition. Even his concertos for flute, although not of the quality of the mature piano concertos, are far from being the perfunctory efforts that might have come from the pen of a composer who thought as ill of the wind instrument as Mozart. In 1777, having been commissioned by a Dutchman, De Jean, a dilettante flutist, to write three short, simple concertos and a couple of quartets for flute, the 21-year-old Wolfgang wrote to his father, "...you know that I am quite powerless whenever I am obliged to write for an instrument which I cannot bear."

Whether he was just being testy or not, Mozart did indeed summon the power to fulfill the obligation, although only partially, and in spite of his stated prejudice, fulfilled it with some disarmingly attractive music. The Flute Concerto in D is no less charming a piece for being a re-working of his earlier Oboe Concerto in C, the adaptation an example of self-plagarism more common to the Baroque than the Classical period. The music is expectedly *gallant,* and the writing for the solo instrument much more demanding than a composer who was sympathetic to a dilettante's limitations should have provided. (Mozart's revenge?)

The first movement exudes the brightest *buffa* spirits, the hero and heroine roles epitomized by the aggressive main theme and the contrastingly winsome second subject. The solo enters the scene on a scale flourish and a long-held note (under which the orchestra again etches the main theme), and then takes off on a tour of duty that encompasses both songfulness and virtuosity. The slow movement is expectedly tender, sometimes, when it verges on opera-*buffa* style, even mock-poignant. The *finale* is truly operatic, the main theme being a perky melody Mozart later used in Blonde's aria, *Welche Wonne, weiche lust* in Die Entführung aus dem Serail (The Abduction from the Seraglio). In both places the tune is irresistible; but then, that's what Mozart is all about.

"Eine Alpensinfonie"
(An Alpine Symphony), Op. 64
Richard Strauss (1864-1949)

Strauss' glowing, flamboyant tone poems stand as the ultimate descriptive music of the late 19th century. How chilling to realize that their very existence depended upon the sudden conversion of the composer's artistic beliefs. The earliest compositions of the Munich-born, conservatively-trained Strauss gave indication that here was a composer who could trace the Brahms-size Classic/Romantic footsteps with conviction, flair *and* originality. When at 21 (in 1885) he was taken under the wing of Brahms champion Hans von Bülow as that conductor's assistant, his stylistic direction seemed certain.

Fate, however, in the person of violinist Alexander Ritter was dramatically to alter his course. Ritter introduced to Strauss the "new" music of Wagner, Liszt and Berlioz, music in which Classical restraints had been drastically stretched, or shattered completely, and he urged the young composer to adopt the credo upheld by these composers, namely the uniting of music to literature and philosophy.

The discovery of this vast, dazzling array of music had a profound effect on Strauss. A multiple-movement symphonic fantasy, *Aus Italien,* written in 1886, was a first step into a new world — in the composer's words, "the connecting link between the old and new method," the new being the single movement tone poem built on a literary idea and revolving in an orbit of bold dissonance, orchestral virtuosity, sensuality, and structural flexibility. In the dozen tone poem years following the introduction of *Don Juan* in 1889, Strauss turned out ten works based on varying literary sources, culminating in two musical autobiographies: *Ein Heldenleben* in 1898, and *Symphonia Domestica* in 1903.

During the next decade, Strauss took his virtuoso symphony orchestra off the concert stage and placed it into the opera pit, where it flexed its gorgeous, descriptive muscle for *Salome* (1905), *Elektra* (1908) and *Der Rosenkavalier* (1910). With his next opera, *Ariadne auf Naxos* (1912), the composer seemed to be giving notice that for him the giant orchestra was a thing of the past, that the love affair with instrumental grandiosity was over. But that a deep affection for symphonic effulgence burned still in the Straussian breast was evidenced in 1914 with the writing of the *Alpine Symphony,* scored for very large forces, with the accent on brass and a battery of percussion including wind and thunder machines, cowbells, gong and glockenspiel.

Why, it may well be asked, did Strauss retrace his footsteps to produce another descriptive tone poem, let alone one of such mammoth proportions. It has been speculated that, in dedicating the work "in gratitude to Count Nicolaus Seebach and the Royal Orchestra at Dresden," the composer was making a musical offering to show his appreciation for the series of premieres of his operas given by the Dresden Opera, and that the *Alpine Symphony* would thus give the brilliant Dresden Orchestra the opportunity for displaying its virtuosity such as it might not otherwise have. Strauss himself said that his reason for writing the work was because his librettist Hofmannsthal was not turning out the text of his next projected opera, *Die Frau ohne Schatten,* quickly enough. At any rate, there it is — a blown-up-to-poster-size musical photograph of an imposing subject as seen through Strauss' super wide-lensed orchestral camera. Because its huge scoring has precluded its becoming a standard in the repertoire, the *Symphony* has become something of a novelty whenever it is programmed.

The *Alpine Symphony,* in one continuous movement that consists of no less than twenty-three titled sections, begins and ends with a "Night" episode that is very briefly but naggingly reminiscent of Schoenberg's *Verklärte Nacht* (1899). Between these two "Nights," Strauss, from his 1914 vantage point, touches upon various visages and moods of the Alpine world with understandable *Rosenkavalerian* colors, with surprisingly broad Wagnerian strokes, and, even more surprisingly, with an echo of a motif from, of all sources, Bruch's G-minor Violin Concerto.

Los Angeles Philharmonic

		SERIES A 12 Thurs. 8:30	SERIES B 12 Thurs. 8:30	SERIES C 6 Fri. 1:30	SERIES D 9 Fri. 8:30	SERIES E 9 Fri. 8:30	SERIES F 6 Sat. 8:30	SERIES G 9 Sun. 2:30	SERIES H 9 Sun. 2:30	SERIES I 5 Sun. 2:30	SERIES K 5 Wed. 8:30	SERIES L 4 Sat. 8:30	SERIES A-1 6 Thurs. 8:30
Christopher Hogwood, conductor **Mary Rawcliffe, Katherine Ciesinski, Philip Langridge, David Thomas**, soloists **Los Angeles Master Chorale** (Roger Wagner, Director)	Bach: Mass in B Minor	Oct. 4		Oct. 5			Oct. 6	Oct. 7					Oct. 4
Christopher Hogwood, conductor **Malcolm Bilson**, fortepiano	Haydn: Symphony No. 6 (Le Matin) Mozart: Wind Divertimento, Part I Mozart: Fortepiano Concerto Mozart: Wind Divertimento, Part II Haydn: Symphony No. 45 (Farewell)		Oct. 11			Oct. 12			Oct. 14			Oct. 13	
San Francisco Symphony **Edo de Waart**, conductor	Mozart: Symphony No. 40 in G minor, K. 550 Stravinsky: Symphony in Three Movements Strauss: Also sprach Zarathustra										Oct. 17		
Garcia Navarro, conductor **Lynn Harrell**, cello	Dvorak: Overture, Carnival Dvorak: Silent Woods Ligeti: Cello Concerto Casals: Song of the Birds Mussorgsky/Ravel: Pictures at an Exhibition	Oct. 18			Oct. 19		Oct. 20	Oct. 21					
Garcia Navarro, conductor **Jeffrey Kahane**, piano *(Xerox Pianist in Residence)	Dvorak: Overture, Carnival Saint-Saens: Piano Concerto No. 4 Mussorgsky/Ravel: Pictures at an Exhibition										Oct. 24		
Garcia Navarro, conductor **Jeffrey Kahane**, piano	Harris: Symphony No. 3 Saint-Saens: Piano Concerto No. 4 Rachmaninov: Symphonic Dances		Oct. 25	Oct. 26						Oct. 28			
Simon Rattle conducting **Alicia de Larrocha**, piano **Los Angeles Master Chorale**	Kraft: Interplay (World Premiere) Beethoven: Piano Concerto No. 2 Ravel: Daphnis et Chloe (complete)	Nov. 1			Nov. 2			Nov. 4				Nov. 3	Nov. 1
Simon Rattle conducting **Elise Ross**, soprano	Schoenberg: String Quartet No. 2 (Orchestral Version) Beethoven: Symphony No. 3 (Eroica)		Nov. 8			Nov. 9			Nov. 11				
Luciano Berio, conductor **Heiichiro Ohyama**, viola **New Swingle Singers**	Berio: Bewegung (U.S. Premiere of the revised version) Berio: Voci (for viola and orchestra) (U.S. Premiere) Berio: Sinfonia	Nov. 15			Nov. 16		Nov. 17			Nov. 18			
Esa-Pekka Salonen, conductor **Alexander Toradze**, piano	Lutoslawski: Symphony No. 3 (West Coast Premiere) Ravel: Piano Concerto in G Mendelssohn: Symphony No. 4, "Italian"		Nov. 29			Nov. 30			Dec. 2				
Michael Tilson Thomas conducting **Ilana Vered**, piano	Copland: Variations for Orchestra Stravinsky: Petrouchka (complete) Rachmaninov: Rhapsody on a Theme of Paganini Tchaikovsky: Overture-Fantasy, Romeo and Juliet	Dec. 6		Dec. 7				Dec. 9					Dec. 6
Michael Tilson Thomas conducting	Tchaikovsky: Overture-Fantasy, Romeo and Juliet Stravinsky: Petrouchka (complete) Beethoven: Symphony No. 7										Dec. 12		
Michael Tilson Thomas conducting	Ives: Holidays Symphony (World Premiere of the revised version) Beethoven: Symphony No. 7		Dec. 13						Dec. 16				
Michael Tilson Thomas conducting **Florence Quivar**, mezzo-soprano	Mahler: Rückert Lieder Mahler: Symphony No. 5	Dec. 20			Dec. 21		Dec. 22			Dec. 23			
Simon Rattle conducting **Kyung-Wha Chung**, violin	Beethoven: Violin Concerto Sibelius: Symphony No. 2	Jan. 3			Jan. 4			Jan. 6					Jan. 3
Simon Rattle conducting **Peter Serkin**, piano	Takemitsu: Piano Concerto (World Premiere) Mahler: Symphony No. 10 (complete)		Jan. 10			Jan. 11			Jan. 13				
Guenther Herbig, conductor **Yo-Yo Ma**, cello	Lalo: Cello Concerto Bruckner: Symphony No. 5					Feb. 8						Feb. 9	
Guenther Herbig, conductor **Gidon Kremer**, violin	Weber: Overture, Oberon Schnittke: Violin Concerto No. 3 (West Coast Premiere) Beethoven: Symphony No. 4										Feb. 13		
Guenther Herbig, conductor **Gidon Kremer**, violin	Bach: Orchestral Suite No. 1 in C Schnittke: Violin Concerto No. 3 Beethoven: Symphony No. 4		Feb. 14	Feb. 15			Feb. 16		Feb. 17				
Michael Tilson Thomas conducting **Zoltan Kocsis**, piano	Del Tredici: Happy Voices (World Premiere of the revised version) Rachmaninov: Piano Concerto No. 2 Tchaikovsky: Suite No. 1	Feb. 21			Feb. 22			Feb. 24					
Neeme Jarvi, conductor **Radu Lupu**, piano	Stenhammar: Overture, Excelsior Beethoven: Piano Concerto No. 1 Dvorak: Slavonic Dances, Op. 46		Feb. 28			Mar. 1			Mar. 3				
Neeme Jarvi, conductor **Katia Labeque**, piano **Marielle Labeque**, piano	Berlioz: Three Pieces from The Damnation of Faust Poulenc: Concerto for Two Pianos Dvorak: Slavonic Dances, Op. 46 (Mar. 6 only) Dvorak: Slavonic Dances, Op. 72 (Mar. 7, 8, 10 only)	Mar. 7			Mar. 8			Mar. 10			Mar. 6		Mar. 7
Sir Charles Groves, conductor **Sidney Weiss**, violin	Tippett: Concerto for Double String Orchestra Barber: Violin Concerto Brahms: Symphony No. 2		Mar. 14			Mar. 15				Mar. 17			
Mark Elder, conductor **Krystian Zimerman**, piano	Beethoven: Overture, Fidelio Beethoven: Piano Concerto No. 4 Rachmaninov: Symphony No. 3	Mar. 28				Mar. 29		Mar. 31					
Herbert Blomstedt, conductor **Ronald Leonard**, cello	Dvorak: Cello Concerto Strauss: An Alpine Symphony		Apr. 4	Apr. 5					Apr. 7				
Carlo Maria Giulini, conductor **Murray Perahia**, piano	Schumann: Piano Concerto Bruckner: Symphony No. 7	Apr. 11			Apr. 12			Apr. 14				Apr. 13	Apr. 11
Carlo Maria Giulini, conductor **Rudolf Serkin**, piano **Alison Hargan, Claudine Carlson, David Gordon, Kevin Langan**, soloists **Los Angeles Master Chorale**	Mozart: Overture, The Marriage of Figaro Mozart: Piano Concerto in E flat, K. 482 Mozart: Requiem		Apr. 18			Apr. 19			Apr. 21				
Carlo Maria Giulini, conductor **Lorin Levee**, clarinet, **Alison Hargan, Claudine Carlson, David Gordon, Kevin Langan**, soloists, **Los Angeles Master Chorale**	Mozart: Overture, The Marriage of Figaro Mozart: Clarinet Concerto Mozart: Requiem						Apr. 20						
Erich Leinsdorf, conductor **Vladimir Ashkenazy**, piano	Barber: Essay No. 2 for Orchestra Bartok: Piano Concerto No. 2 Dvorak: Symphony No. 6	Apr. 25			Apr. 26					Apr. 28			
Erich Leinsdorf, conductor **Anne-Sophie Mutter**, violin	Ruggles: Angels Brahms: Violin Concerto Stravinsky: Le Sacre du Printemps		May 2	May 3									

André Previn, Music Director-designate • Simon Rattle and Michael Tilson Thomas, Principal Guest Conductors • Neal Stulberg, Exxon/Arts Endowment Assistant Conductor*

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1984/85 Season

SERIES B-1 6 Thurs. 8:30	SERIES B-2 6 Thurs. 8:30	
		We anticipate the Bach tercentenary with the composer's magnificent B Minor Mass, conducted by Christopher Hogwood, with four distinguished soloists and the Master Chorale. Christopher Hogwood's name is virtually synonymous with authentic representations of early music; his recordings and live performances have won him an enormous following throughout the world.
Oct. 11		Malcolm Bilson, a modern master of the fortepiano, joins conductor Christopher Hogwood in a program of Mozart and Haydn performed as it might have been heard in the composers' own time. The program includes two works by Mozart—a concerto and a Wind Divertimento based on themes from that composer's operas, as well as two of Haydn's amazing, innovative symphonies.
		Now in his final season as the highly successful music director of the San Francisco Symphony, Edo de Waart makes a welcome return to Los Angeles, along with the musicians he has inspired to "thrilling performances of nobility, passion and grandeur" *(Washington Post).* Their program is designed to exploit a great orchestra's virtuosity and versatility.
18		The dynamic Spanish conductor Garcia Navarro has as his soloist one of the world's most celebrated cellists, Lynn Harrell. Harrell performs Ligeti's Concerto for Cello and Chamber Orchestra, as well as two charming short works—Dvorak's "Silent Woods" and Casals' "Song of the Birds."
		1983 Arthur Rubinstein gold medal winner Jeffrey Kahane makes his Music Center debut with a performance of Saint-Saëns' tuneful Piano Concerto No. 4. Two popular works by Dvorak and Mussorgsky complete an enjoyable program.
	Oct. 25	Roy Harris' music is American to the core and the powerful Third Symphony is one of his acknowledged masterpieces. The dramatic Symphonic Dances of Rachmaninov contrast with the high spirits of the Saint-Saëns Concerto No. 4, featuring the prodigiously gifted pianist Jeffrey Kahane.
		Principal guest conductor Simon Rattle returns to Los Angeles after winning yet more acclaim in Europe. "The most conspicuously successful of all British conductors over the last decade" *(The Times,* London), will conduct the world premiere of William Kraft's "Interplay," as well as the ravishing complete score for the famous Ravel ballet. That incomparable artist Alicia de Larrocha joins him for the delightful Piano Concerto No. 2 by Beethoven.
Nov. 8		A provocative program couples Schoenberg's revolutionary post-Romantic String Quartet No. 2, in the version for full string orchestra, with Simon Rattle's first performance here of a Beethoven symphony.
5		Luciano Berio, one of the leading composers of our time, returns to Los Angeles with his latest work, "Voci," featuring Philharmonic violist Heiichiro Ohyama. His program also includes one of the most popular and accessible major works of the last twenty years, "Sinfonia," featuring the amazing New Swingle Singers.
	Nov. 29	The brilliant young Finnish conductor Esa-Pekka Salonen makes his American debut conducting Mendelssohn's "Italian" Symphony and the West Coast premiere of Witold Lutoslawski's Symphony No. 3, which the Chicago Symphony commissioned from the distinguished Polish composer. Another Philharmonic "first" at this concert will be the Music Center debut of the phenomenally gifted Russian pianist Alexander Toradze.
		Principal guest conductor Michael Tilson Thomas conducts a wide variety of Russian music by Rachmaninov, Tchaikovsky and Stravinsky, as well as Copland's impressive Orchestral Variations; all works are to be heard on the Philharmonic's Isuzu-sponsored tour to New York, Washington D.C., and Florida in January/February.**
		Tilson Thomas conducts three of the works in which he has previously demonstrated his spectacular talents: Tchaikovsky's "Romeo and Juliet," Stravinsky's "Petrouchka," and Beethoven's Seventh Symphony. The *Daily News* music critic has written that Thomas' "energy and forceful momentum make him a Beethoven conductor with something new to offer."
Dec. 13		Heard for the first time in its revised and corrected version, Charles Ives' "Holidays Symphony" is the work which most thoroughly established the composer as "the archetypal ancestor of what is peculiarly American" *(Groves Dictionary).* This celebration in music of four distinctively American holidays will be heard together with what some commentators have called Beethoven's celebration of the spirit of the dance, the Seventh Symphony.
0		Marvelous Mahlerian contrasts: the simple, inward "Rückert Lieder" sung by the mezzo-soprano who is rapidly becoming one of America's most distinguished singers; and the all-encompassing musical world of the Fifth Symphony (another work to be heard in East Coast cities and in Florida on the Philharmonic's January/February tour).
		Two very popular works interpreted by two of today's most gifted, young musicians. Rattle's recent performance in Europe of the Sibelius symphonies was hailed with considerable enthusiasm; as was Kyung-Wha Chung's recent recording of the Beethoven Violin Concerto. This program will be repeated in New York's Avery Fisher Hall on January 20.
	Jan. 10	An important world premiere: a concerto specially commissioned for Peter Serkin from Japan's most distinguished composer, Toru Takemitsu, noted for his mesmerizingly exotic and evocative instrumental style. Simon Rattle also conducts Mahler's Tenth Symphony (Deryck Cooke's version), a repeat performance for which we have received many requests. This program can also be heard at Carnegie Hall, New York, on January 18.
		Without a doubt, Yo-Yo Ma is one of the most brilliant young cellists to emerge in recent years, with a devoted cult following inspired by his "sense of total commitment to the music that Casals was able to convey in his best days" (Eric McLean, Montreal *Gazette*). His performance of the Lalo Concerto will be complemented by Bruckner's Fifth Symphony, a magnificent work not played by the Philharmonic since 1969.
		Hailed as "the greatest violinist before the public today" *(New York Times),* Gidon Kremer gives the West Coast premiere of the Violin Concerto No. 3 by Schnittke, probably the most gifted, and certainly the most controversial composer living in Russia today. Weber and Beethoven complete this intriguing program.
Feb. 14		The Detroit Symphony's new music director, Guenther Herbig "one of the great European magicians of the baton" (*Das Vaterland,* Zurich), continues our Bach tercentenary observance with the Suite No. 1 in C. The strikingly original Schnittke concerto features its masterly protagonist, Gidon Kremer. Beethoven's joyous Fourth Symphony completes another fascinating program.
		Zoltan Kocsis, whose "startlingly unpredictable musical intuition" *(Herald Examiner)* is reminiscent of the late Glenn Gould, returns to us in a performance of the most poetic of Rachmaninov's piano concertos. This enjoyable program also includes a vibrant new work by David Del Tredici, and Tchaikovsky's tuneful and stirring orchestral Suite No. 1.
	Feb. 28	Neeme Jarvi, recently appointed music director of the Scottish National Orchestra and the Gothenburg Symphony, makes his Music Center debut conducting, in two programs, all of the wonderfully exuberant Slavonic Dances of Dvorak. This week he is joined by the distinguished pianist Radu Lupu in the Beethoven Piano Concerto No. 1.
		The spectacular duo pianists, Katia and Marielle Labeque, return to enchant our audiences with the Poulenc Concerto. Neeme Jarvi continues his survey of the Dvorak Slavonic Dances.
Mar. 14		The admired British conductor, Sir Charles Groves, returns for the season's only Brahms symphony, as well as works by Barber and Tippett that have entered the mainstream of the repertoire. The Philharmonic's splendid concertmaster, Sidney Weiss, is the soloist.
		Krystian Zimerman, "... whose air of freedom and spontaneity come from a deep musicality" *(New York Times),* performs Beethoven's Fourth Piano Concerto. Mark Elder, the music director of the English National Opera, makes his Los Angeles debut conducting Beethoven's Fidelio Overture and the moving Third Symphony by Rachmaninov.
	Apr. 4	The Philharmonic's superb principal cellist, Ronald Leonard, performs the best-loved of all cello concertos with Herbert Blomstedt on the podium. Richard Strauss' spectacular Alpine Symphony completes this colorful musical event.
		Carlo Maria Giulini has chosen the Bruckner Seventh Symphony for his first concert as guest conductor since he gave up the Philharmonic's music directorship. Murray Perahia ("one of the most compellingly distinctive pianists of his generation" *New York Times*), made a deep impression at his Philharmonic debut with the Schumann Concerto. Now hear his view of this most extravagantly romantic work...nine years later.
Apr. 18		Two master musicians and four gifted singers will be heard in this generous tribute to the infinite range, the enormous variety, the profound spirit of Mozart. A program to be cherished.
		Another chance to hear Giulini conduct the Mozart Requiem. Another late Mozart work, the enchanting clarinet concerto, features an outstanding Philharmonic soloist, Lorin Levee.
		Leinsdorf conducts the unjustly neglected Sixth Symphony of Dvorak, a stirring work, full of rich melodies. Ashkenazy will be heard in the exciting Piano Concerto No. 2 by Bartok. Two of the most acclaimed artists in the world of music combine for a very special program.
	May 2	Anne-Sophie Mutter is only twenty-one, but she is already an acclaimed veteran of Europe's most prestigious concert platforms. In her long-awaited Music Center debut she plays the Brahms Concerto. Leinsdorf closes the season with the excitement of "The Rite of Spring."

programs and artists subject to change

Program, administered by Affiliate Artists Inc., lowment for the Arts, and participating orchestras.

**The Philharmonic's U.S. tour in January/February, 1985, is supported by a grant from American Isuzu Motors, Inc.

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Season Ticket Prices (including 5% Music Center Facility Fee)

Location See Seating Plan 1	Series A/B 12 Thurs. 8:30	Series A1/A2 B1/B2 6 Thurs. 8:30	Series D/E 9 Fri. 8:30	Series F 6 Sat. 8:30
Founders Circle	~~300.00~~	N/A	~~210.00~~	135.00
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Orchestra W-ZZ	80.00	110.00	70.00	70.00	55.00
Loge	80.00	110.00	70.00	70.00	55.00
Balcony A-F	60.00	90.00	50.00	50.00	40.00
Balcony G-K	40.00	60.00	35.00	35.00	30.00
Balcony L-R	30.00	45.00	25.00	25.00	20.00

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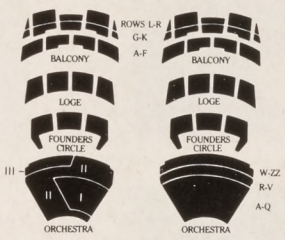

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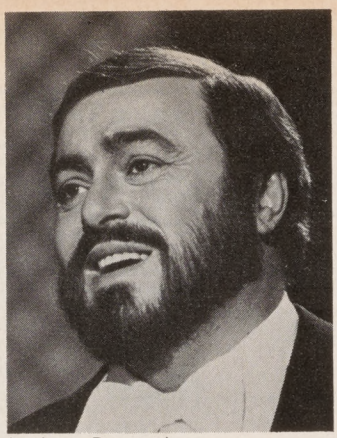
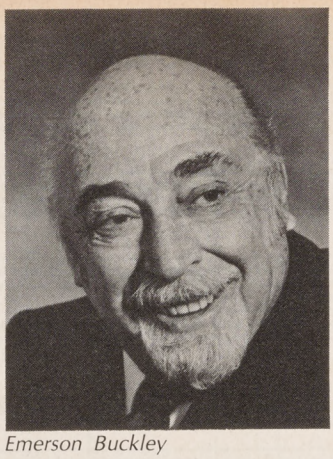
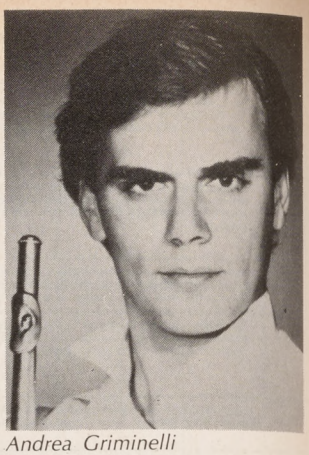

Luciano Pavarotti


Emerson Buckley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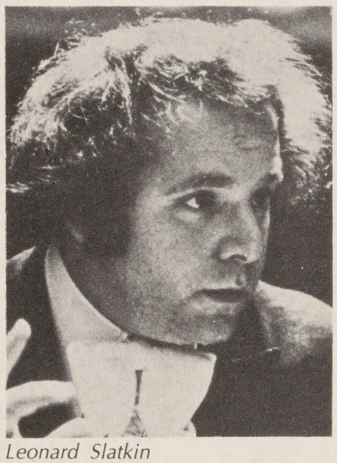
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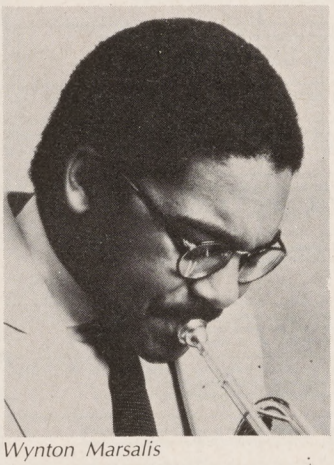
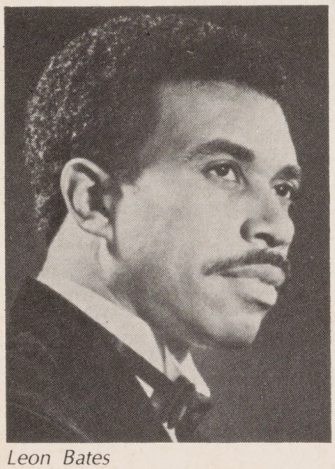

Wynton Marsalis

Cécile Ousset


Leon Bates

NEXT WEEK AT HOLLYWOOD BOWL

A week overflowing with musical riches is just around the corner as the Hollywood Bowl prepares to welcome to its stage two of the most acclaimed opera stars of all time, a trio of the brightest instrumentalists in today's music world, and one of its favorite conductors.

The Singers

"A voice like hers is heard once in a century," said *France-Soir* of the magnificent Spanish soprano MONTSERRAT CABALLE, who will make her eagerly-awaited Bowl recital debut on Wednesday (August 22). With assistance from pianist MIGUEL ZANETTI, the legendary diva will sing songs and arias by Bellini, Boito, Chapi, Gasparini, Jimenez, Marcello, Puccini, Rossini, Turina and Vives.

Vocal artistry of the highest order will bring the week to a close on Sunday, August 26, when the incomparable tenor LUCIANO PAVAROTTI appears in a gala concert to benefit the Los Angeles Philharmonic's Pension Fund. With EMERSON BUCKLEY conducting members of the Philharmonic, the celebrated tenor will sing favorite arias and Italian songs. Flutist ANDREA GRIMINELLI will also be a featured soloist.

Please note: This concert is sold out, but optimistic Pavarotti fans may find tickets for resale at the Box Office the day of the performance.

The Conductor

Always a most welcome presence on the LOS ANGELES PHILHARMONIC'S podium, LEONARD SLATKIN, the highly praised music director of the St. Louis Symphony, will preside over our Orchestra's concerts on Tuesday, Thursday, Friday and Saturday.

The Instrumentalists

With Mr. Slatkin on Tuesday will be a young man who headlined earlier this summer at the Bowl's "Great Olympic Jazz Marathon," trumpeter WYNTON MARSALIS. The amazingly versatile Mr. Marsalis will make his debut with the Philharmonic in concertos by Haydn and Hummel.

An "outrageously gifted pianist" is how London's *Daily Telegraph* described Thursday evening's soloist, CECILE OUSSET. The French pianist, who made a stunning debut with the Philharmonic at the Music Center only this past April, will play Saint-Saëns' Concerto No. 2 in her first appearance at the Bowl.

Gershwin! — music that seems custom-made for an evening at the Bowl. The legendary American composer's great works will provide an especially attractive weekend entertainment on Friday and Saturday. Especially noteworthy will be the much anticipated Philharmonic debut by pianist LEON BATES ("he is an elegant player, with a keen ear for color, and a flair for poetry as persuasive as his bursts of fiery extroversion," *New York Times)* in both the *Rhapsody in Blue* and the *Concerto in F*. The all-Gershwin program will also find Mr. Slatkin and the Orchestra playing a symphonic suite from *Porgy and Bess* and the irresistible *An American in Paris*.

Los Angeles Philharmonic

Thursday, August 16, 1984, 8:30

SERGIU COMISSIONA, Conductor
JOHN BROWNING, Pianist

WEBER Overture to *Oberon* (1826)

RAVEL Concerto in D for the Left Hand (1931)

In one movement: Lento — Andante — Allegro — Lento

MR. BROWNING

MENDELSSOHN Concerto No. 1 in G minor for Piano and Orchestra, Op. 25 (1831)

Molto allegro con fuoco, *leading into*
Andante
Presto

MR. BROWNING

Intermission

BEETHOVEN *Symphony No. 7 in A, Op. 92 (1812)

Poco sostenuto; Vivace
Allegretto
Presto
Allegro con brio

*Recorded by the Los Angeles Philharmonic, Zubin Mehta conducting, on London Records. The Orchestra also records for Deutsche Grammophon, CBS Masterworks and EMI/Angel Records.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

Ed Whitting is chief piano technician for the Los Angeles Philharmonic

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NOTES BY ORRIN HOWARD

Overture to "Oberon"
Carl Maria von Weber (1786-1826)

It cannot be said that the writers of music history by any means overlook Carl Maria von Weber, but neither do they invariably include him in a listing of those pre-eminent early Romantics, Schubert, Schumann, Chopin, Mendelssohn and Berlioz. Yet he was a quintessential Romanticist, filling his music with that tone of expressiveness, temperament and lyricism, and those elements of mysticism and the supernatural, which served as the foundations of the 19th century's musical language. The reason for Weber's somewhat shadowy position is not difficult to find: his genius was manifested most strongly in operas which, in our time, are rarely if ever staged, thus the bulk of his music remains an essentially unknown entity.

Fortunately, the overtures to at least his three greatest operas, *Der Freischütz, Euryanthe* and *Oberon* — the foundations of German Romantic opera — have considerable currency in the concert hall, and they serve as convincing evidence that their author was indeed a major creative artist.

The present one tells a great deal about Romantic music in general, and interestingly enough in light of tonight's program, about the genesis of Mendelssohn's brand of fiery thrust and gentle songfulness in particular.

The Overture begins, in an introduction, with the sounding of Oberon's magic horn, to which some quiet answers are given. After a hushed fanfare, the strings dart on gossamer wings until a double *fortissimo* chord ushers in the Overture's main section. Built on various themes from the opera, it begins with a fiery subject, moves to a lyric idea taken from the tenor aria, *From Boyhood Trained,* and is completed by a joyously expansive melody taken from the mighty soprano *scena, Ocean! Thou Mighty Monster.*

Concerto in D for the Left Hand
Maurice Ravel (1875-1937)

Ravel produced only two piano concertos, which he composed concurrently in 1931. The works, while both Ravelian to the core, display considerably contrasting identities, the *Concerto in G* being the epitome of French-cum-American-jazz lightness, the *Concerto in D for the Left Hand* operating on a tautly dramatic level. Actually, the nature of the *Left Hand Concerto* largely contradicts the composer's own prescription for concerto music, which he indicated should be "light-hearted and brilliant, and not aim at profundity or at dramatic effects."

However, the *Left Hand Concerto* is, by the very reason for its being, a serious work: Ravel could not help but ex-

Maurice Ravel

perience deep emotions when composing the piece on commission from pianist Paul Wittgenstein, who had lost his right arm during World War I. The composer wrote that "it is essential not to make the music texture sound thin, but on the contrary to give the impression of a solo part written for two hands."

Ravel's writing for the left hand alone indeed presents a comprehensive keyboard palette: no one listening to but not watching the Concerto being performed would guess that only five fingers were activating the extremely difficult pianistic feats throughout.

The piece, in one continuous movement, opens with a swirling orchestral haze out of which two themes emerge, the first in contrabassoon, the second, an angry, syncopated idea in horns. This material is carried to a tense, *La Valse* kind of climax, but is stilled by the thus dramatically delayed entry of the piano on a cadenza which builds to grand proportions. This is followed by an orchestral development of the contrabassoon theme, after which the piano muses on a melody of characteristic Ravelian nostalgic tenderness not far removed from the enchanted garden of *Ma Mere l'Oye* and *L'Enfant et les Sortileges*. This mood is not long-lived; soon an angry and sarcastic piano devil-dance is ushered in by blaring brass. This bitterness is sweetened slightly and briefly, but soon the music gathers momentum, moving on its sardonic way to a brilliant solo cadenza in which the piano expounds on all the themes. The orchestra then joins the piano for a brief coda and a final burst of jeering laughter.

Concerto No. 1 in G minor for Piano and Orchestra, Op. 25
Felix Mendelssohn (1809-1847)

Mendelssohn's First Piano Concerto is a rousing work filled with taut, minor-keyed brilliance and the kind of songfulness that is the epitome of Romantic sentiment. On the virtuosic level, it is totally successful, and this not surprisingly, for by all historical reports, the composer was a technical wizard and a splendid lyricist. ". . . His touch was exquisitely delicate, his fingers sang as they rippled over the keyboard. In forcible and impetuous passages there was a grasp and an *élan* which almost took one's breath away," remarked a couple of his contemporaries about his piano playing.

The judgment must certainly have been well-observed, for Mendelssohn's keyboard music, created mainly for his own use, is thoroughly idiomatic. It virtually always lies so well under the fingers that the bravura passages and the *Midsummer Night's Dream scherzo*-like ones which abound can emerge with as much clarity as the lovely melodies that flowed effortlessly from his ineffably Romantic pen. Musically, Mendelssohn's keyboard pieces maintain the same kind of elegance and refinement that characterize his works in other forms. The fiery vigor and gently scented lyricism are directly descended from Weber by way of Mozart. The rough-hewn Beethoven, whose *Emperor Concerto* was composed the year Mendelssohn was born (1809), seems to have had little if any influence on the aristocratic Felix.

Interestingly, though, the G-minor Piano Concerto has one important detail in common with Beethoven's Fifth Concerto, namely, the absence of an orchestral introduction presenting the first movement's materials before the piano enters. In fact, Mendelssohn goes two steps further than Beethoven in breaking Classical procedure: (1) by eliminating entirely a first-movement cadenza; (2) by introducing into the last movement materials from the first movement, specifically the piano's very first octave idea, and the lyric second theme, in its minor-key version.

The Concerto's two outer movements are concerned mainly with bravura energy; the middle movement, bridged to from the first without a break, is in the composer's best *Songs Without Words* manner, which is to say, it is tender, expressive, untroubled: spotlessly Romantic.

Symphony No. 7 in A, Op. 92
Ludwig van Beethoven (1771-1827)

A dozen years separated the first and the seventh of Beethoven's symphonies, years that saw the ecstasy and the pain of magnificent creativity, the sheer despair of impending deafness, and the slow but inevitable recognition by the often maddeningly shallow Viennese. The Seventh Symphony was completed in 1812 and first performed, with the composer conducting, on December 8, 1813. Oddly enough, the big success of the concert, and the first work to win Beethoven a large public, was the *Battle Symphony,* with its explicit martiality rallying the audience to great excitement.

However, to its credit, the same audience also called for an immediate encore of the Seventh Symphony's second movement. After that the movement became such a favorite that, to Beethoven's dismay, it was sometimes substituted for the slow movements of the Second and Eighth Symphonies! Unbearable practice this, to send the natural child off to foster homes, to have it fondled and admired as if it were a beautiful orphan not having a family of its own.

And consider the family it comes from: a spacious introduction, almost a movement in itself, leads to a *Vivace* born of a rhythmic figure set up in flutes and oboes which is virtually omnipresent throughout the movement. The bumptious spirit of this rhythm pervades episodes both loud and soft, and wondrously never wears out its welcome, even in a coda that puts it through new, urgent, inventive orchestral guises.

The 'favored' movement is marked *Allegretto,* a rather faster-than-usual tempo for a symphony's slow section. After a wind chord, low strings (no violins) intone the movement's characteristic rhythm — a long, two shorts, two longs — in a resolutely simple, minor-mode march tune. Although this slight nonmelody persists, it soon is made to relinquish its prominence by the violas and cellos, which have a poignant song to sing. No self-pity here, no maudlin theatrics, just stoic, dignified solemnity. A turn to major brings that smile through tears that was to become a Romantic mannerism, but here it is not long-lived. The solemn procession returns, as does the smile, but the movement ends in halting, abject resignation.

The *Scherzo* is three parts whimsy, two parts tongue-in-cheek, all of it borne along with incomparable energy, sudden outbursts of *fortissimo,* equally sudden retreats to *pianissimo.* The contrasting Trio occurs twice, tries to be heard a third time but is swept out by five emphatic broom strokes of the full orchestra.

In the *finale,* Beethoven unleashes the demonic thrust which, by sheer will, he kept in check until now. Furious vigor propels the entire movement (Weber said here Beethoven was ripe for the madhouse), yet the composer manages to contain this abandoned boisterousness within a recognizable Classical form, miraculously using an orchestra no larger than that of his first two, decidedly more 'Classical' symphonies.

There is emphatically, more to this Seventh Symphony than a 'hit' second movement. Taken as a whole, the work strikes from the very heart of Beethoven the man and Beethoven the genius. The music has warmth and elemental passion, grace and raw energy; it is at once superhuman and magnificently earthy.

Los Angeles Philharmonic

Friday and Saturday, August 17 and 18, 1984, 8:30

ERICH KUNZEL, Conductor
☆**GERRY MULLIGAN,** Saxophone
GERRY MULLIGAN QUARTET
Bill Mays, Piano
Frank Luther, Bass
Richard De Rosa, Drums

Arr. HERMANN *Duke Ellington Fantasia*

Arr. PROTO Three Dixie Hits

Cabaret
Mame
Saints Go Marchin' In

FREEDMAN *The Sax Chronicles,* Settings for solo baritone saxophone and orchestra of melodies by Gerry Mulligan in the styles of composers of the 18th, 19th and 20th centuries.
American Premiere

MR. MULLIGAN

Intermission

MULLIGAN *Entente,* for Baritone Saxophone and Orchestra
American Premiere

MR. MULLIGAN

The Gerry Mulligan Quartet
Selections to be announced

MULLIGAN *K-4 Pacific,* for Jazz Quartet and Orchestra

MR. MULLIGAN and QUARTET

☆**The Winning Season:** Gerry Mulligan, Winner Grammy Award, 1982

The Los Angeles Philharmonic records for Deutche Grammophon, London Records, CBS Masterworks and EMI/Angel Records.

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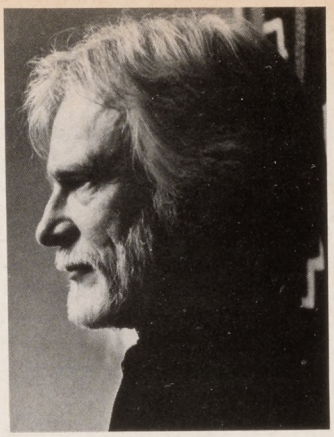


One of the most widely respected and admired jazz musicians of our time, **GERRY MULLIGAN** occupies a special place on the American musical scene. Soloist, composer, arranger and conductor, he has played an important role in the history of modern jazz and contemporary music.

Along with his activities in jazz, he is contributing to the repertoire of symphonic music for the baritone sax; he has recently completed his first composition for symphony orchestra and solo saxophone: *Entente.* Mr. Mulligan also commissioned Harry Freedman, eminent Canadian composer, to write a piece for him, *The Sax Chronicles,* arranging some of Mr. Mulligan's melodies in the styles of Bach, Tchaikovsky, Brahms, Mozart, etc., as if the baritone sax had existed in their day.

Mr. Mulligan appeared as soloist in *The Light in the Wilderness,* an oratorio by Dave Brubeck recorded by the Cincinnati Symphony, Erich Kunzel conducting. He has also performed with the orchestras of Atlanta, Buffalo, New Haven, Shreveport, Oklahoma City and the Boston Pops.

In 1982 Mr. Mulligan won a Grammy Award for Best Jazz Instrumental Performance by a Big Band for his album *Walk on the Water.* He received other Grammy nominations in 1972 and 1981.

Born in New York City, Gerry Mulligan first studied piano at the age of seven, then clarinet, and began to study saxophone from his teacher in Reading, Pennsylvania, Sam Correnti. Correnti not only encouraged him to play, but also to begin arranging. When the family moved to Philadelphia, 16-year-old Gerry called on Johnny Warrington, director of the WCAU-CBS radio orchestra to offer his services.

The bandleader offered constructive criticism and began buying Mr. Mulligan's arrangements. He then arranged for Tommy Tucker's band and later returned to WCAU to arrange for Elliott Lawrence.

At 19, Mr. Mulligan wrote and played for Gene Krupa's Orchestra and then for Claude Thornhill. At this time he studied with Gil Evans and began an association with such artists as John Lewis, Charles

Mingus, Lee Konitz, George Russell, Thelonius Monk, and Miles Davis who nicknamed him "Jeru."

Mr. Mulligan has won the *Downbeat* Reader's Poll a record 29 consecutive times, and received the Connecticut Arts Award in 1982 from the State of Connecticut.

In 1978 Gerry Mulligan re-formed his big band for an appearance at the Newport Jazz Festival/New York. Since that time he has been appearing with this new concert jazz band as well as with quartets in concerts throughout the world.

Mr. Mulligan appeared last year and in 1980 at the *Jazz at the Bowl* series. This week he will be performing with the Los Angeles Philharmonic for the first time, and he will also be represented as a composer at the week-end concerts. About his own *Entente* for Baritone Sax and Orchestra, which will be having its American premiere, Mr. Mulligan has written:

"*Entente* is my first piece for symphony orchestra. It feels rather wonderful (if somewhat nervewracking) to be a beginner again after all these years."

The other composition of his on the program is *K-4 Pacific,* for Jazz Quartet and Orchestra.

K-4 Pacific was the name of a steam locomotive on the Pennsylvania Railroad. As with all steam locomotives, the K-4 Pacific had its own distinctive sound, but what made it stand out in Gerry Mulligan's childhood memories was that it seemed to be the sound of Duke Ellington's rhythm section.

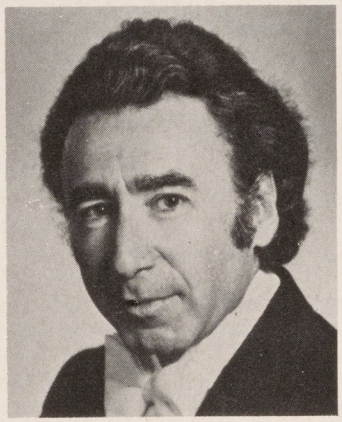
"The Sax Chronicles"
Harry Freedman (b. 1922)

Canadian composer/oboist Harry Freedman was born in Poland in 1922, but moved to Canada as an infant. He studied composition with Weinzweig and oboe with Perry Baumann at the Toronto Conservatory in the 1940's, and attended courses of composers Olivier Messiaen and Aaron Copland at Tanglewood in 1950. Mr. Freedman played English horn in the Toronto Symphony Orchestra from 1946 to 1970.

His compositions include ballets, orchestral suites, symphonies, chamber works and solo pieces. He has also written many film scores, including *An Act of the Heart.* In 1975 he was elected president of the Canadian League of Composers.

Gerry Mulligan has explained the following about *The Sax Chronicles:* "[It] is the realization of another dream. I was complaining to my friend, Harry Freedman, that, because I play saxophone, I'd never get to play in the orchestra of Brahms, Mozart, etc. So he decided to re-compose some of my tunes in the styles to which I've become accustomed! Now I feel free to range over the last couple of centuries at will!"

ABOUT THE ARTISTS



The distinguished Romanian conductor **SERGIU COMISSIONA** is making his first appearances with the Los Angeles Philharmonic at Hollywood Bowl concerts this week. Since his conducting debut at the age of 18 in Romania, Mr. Comissiona has pursued an international career that has taken him to the podiums of major orchestras in 21 countries on six continents. Currently music director of the Houston Symphony, with which he has been associated since 1980, he has also served in this country as music director of the Baltimore Symphony (1969-1984).

Mr. Comissiona began his professional activities as principal conductor of the Romanian State Opera and music director of the Romanian State Ensemble Orchestra. After emigrating to Israel in 1959, he took the post of music director of the Haifa Symphony Orchestra, and it was with that ensemble in 1963 that he made his American debut during a 43-concert tour of the U.S. and Canada. Two years later he made his first appearances on an American podium, leading the Philadelphia Orchestra. That debut engagement was so successful that he has been invited to return to direct the Philadelphia again and again.

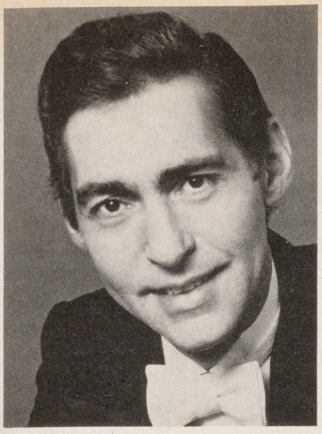
In 1966 Mr. Comissiona was appointed music director of the Goeteborg Symphony. The following season he made his debut with the Baltimore Symphony, beginning a close association which led two years later to his appointment as music director. Meanwhile he was busy abroad as music advisor and conductor of the Northern Ireland Orchestra and guest conductor with such ensembles as the Residentie Orchestra of The Hague, the ORTF Orchestra of Paris and L'Orchestre de la Suisse Romande.

In this country Mr. Comissiona has become a well-known figure on the podiums of the orchestras of New York, Boston, Philadelphia, Pittsburgh, St. Louis, Buffalo, Atlanta, Milwaukee, Seattle, Dallas, Rochester, San Francisco, New Orleans, Cleveland, Cincinnati and others. He has served as artistic advisor of the American Symphony Orchestra and permanent conductor and artistic director, respectively, of the Chautauqua Festival Orchestra and the Temple University Music Festival. He is also a frequent guest at the Aspen Music Festival.

One of Hollywood Bowl's long-time favorites, **JEAN-PIERRE RAMPAL** has been delighting our audiences since 1973. During that time, he has continued to win fans around the world, to the extent that he now commands unprecedented popularity for a classical flutist in this day and age. This summer his American tour includes, in addition to his eleventh visit to the Hollywood Bowl, re-engagements with the Rochester Philharmonic, the Pittsburgh and Cincinnati Symphonies, Lincoln Center's Mostly Mozart Festival and the festivals at Tanglewood and Wolftrap.

Born in Marseilles, Mr. Rampal studied flute with his father, a professor of flute at the Conservatory. However, the decision to seek a career in music was only precipitated when World War II interrupted his medical studies. At that time he moved to Paris, began attending flute classes at the National Conservatory, and graduated five months later with a first prize. After the war, he joined the Paris Opera Orchestra, but shortly thereafter began to concertize as a soloist. That pivotal decision was one orchestra's loss, but the recital and concert stages' enormous gain.

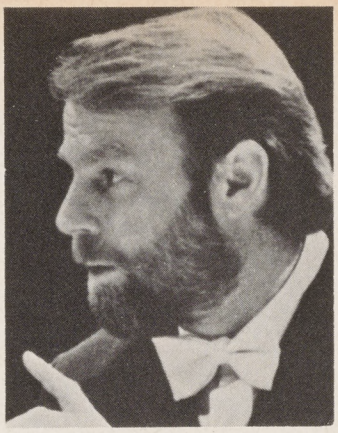
Mr. Rampal has appeared with virtually all the major orchestras and in recital throughout the world — and not only as a flutist: he has taken up the conductor's baton in recent years, appearing on podiums throughout the U.S., Europe and Japan. As part of his busy schedule, Mr. Rampal records extensively, sharing his art with an even wider audience. His large discography includes many long-neglected works as well as contemporary pieces, many of which have been dedicated to him.



The internationally acclaimed pianist **JOHN BROWNING** made his debut with the Los Angeles Philharmonic at Hollywood Bowl on August 4, 1953, as one of several soloists in a "Family Night" concert featuring "distinguished young California artists." The then-20-year-old Occidental College student played the Rachmaninov *Rhapsody on a Theme by Paganini* on that occasion. But even that early engagement was not the beginning of Mr. Browning's association with the Bowl: eight years before, he had won the Junior Scholarship Award of the KFI-Hollywood Bowl Young Artists' Competition. Through the years, Mr. Browning has returned to Los Angeles on a number of occasions, performing with the Philharmonic to wide acclaim.

Mr. Browning, a student of Mme. Rosina Lhevinne at New York's Juilliard School, has enjoyed a career that has long been international in scope. In the United States he regularly appears with all the major symphony orchestras and at a number of summer festivals. He tours Europe annually and has also performed in Russia, Japan, North Africa and South America. In addition, he devotes as much time as possible to participating in chamber music programs.

Particularly noted for his wide ranging repertoire, Mr. Browning is as much at ease playing Bach, Beethoven and Rachmaninov as he is with Prokofiev and Stravinsky. The Pulitzer Prize-winning Concerto by Samuel Barber was written especially for him and has since become the most frequently performed concerto of the second part of the 20th century; also written for Mr. Browning were the *Twenty-Four Preludes* for solo piano by Richard Cumming, which now turn up regularly on the recital programs of many pianists.



ERICH KUNZEL, one of the busiest conductors on pops podiums across the country, made a very successful debut with the Los Angeles Philharmonic last summer at the Hollywood Bowl. Conductor of the Cincinnati Pops Orchestra, Toronto Symphony Promenades, and Winnipeg Symphony Pops, Mr. Kunzel also appears annually on the podiums of the Chicago Symphony at the Ravinia Festival, the National Symphony Orchestra, Cleveland Orchestra at Blossom Festival, Canadian Opera Company (Toronto), National Arts Centre Orchestra of Canada (Ottawa) and the Boston Pops, which he has conducted in over 70 concerts at Symphony Hall and on tour in the U.S. and England since his debut with that ensemble in 1970. In addition, he is a regular guest conductor with other symphony orchestras throughout the country and is active as a recording artist.

Born in New York, Mr. Kunzel decided on music as a career shortly after entering Dartmouth College as a chemistry major. Upon graduation from Dartmouth and while completing graduate degree programs at Brown and Harvard, he studied conducting with Pierre Monteux, eventually becoming Monteux's personal assistant. His first professional engagement was in 1957 at the Santa Fe Opera; he has returned there on many occasions and in 1965 led the American premiere of Shostakovich's first opera, *The Nose.* His pops conducting career began that same year (1965) when, as resident conductor of the Cincinnati Symphony, he became responsible for their *8 O'Clock Pops* series.

Mr. Kunzel has collaborated with many of the leading pops artists, including Sarah Vaughan, Ella Fitzgerald, Roberta Flack, Joel Grey, Doc Severinson, Benny Goodman, Johnny Mathis, Carol Channing, and the late Duke Ellington.

The Los Angeles Philharmonic is very grateful to Sergiu Comissiona and John Browning for substituting at short notice for their colleagues Edo de Waart and Ivo Pogorelich, both of whom cancelled due to ill health.

1985 FESTIVAL FLY-AWAY AND DRIVE-AWAY

The International Committee of the Los Angeles Philharmonic and the Philharmonic Affiliates present the fourteenth annual Festival Fly-Away.

The Grand Prize in this year's drawing is a 1985 Isuzu Impulse, courtesy of American Isuzu Motors Inc.

The First Prize is a trip for two to Japan, including round-trip executive class airfare courtesy of Japan Airlines and a week's hotel accommodations at the Akasaka Prince Hotel in Tokyo, courtesy of Prince Hotels Inc. The winner will also receive a three-piece set of Gucci luggage.

Additional prizes include a Sony Trinitron Color Television and Sony Audio Products courtesy of Sony Manufacturing Company of America, a box for four at the Hollywood Bowl for the Virtuoso Series during Summer Festival 1985, and two season tickets for the Celebrity Series at the Dorothy Chandler Pavilion, 1985/86 season.

In the past, prize winners have visited Norway, Munich, Vienna, Rome, Amsterdam, Israel, Mexico, London, Paris, Singapore and Greece. The 1984 winner of a trip to Italy was Nancy Hicks of Pacific Palisades. Mr. & Mrs. Elliot Wyner of Venice won the second prize cruise to Acapulco. The Hollywood Bowl Box was won by Mr. & Mrs. Robert Ulis of Covina, and Mr. M. Milenski of Long Beach received the Celebrity Series tickets.

This year's drawing will be held at the Philharmonic Affiliates' Spring Conference in May 1985. Gertilda Voss Conti is the 1985 Fly-Away Chairman. Tickets may be obtained for a donation of $1.00 each from any Philharmonic Affiliate member, at all Philharmonic concerts or from the Volunteer Cottage at the Hollywood Bowl, (213) 850-2165. Tickets are non-refundable and non-redeemable.

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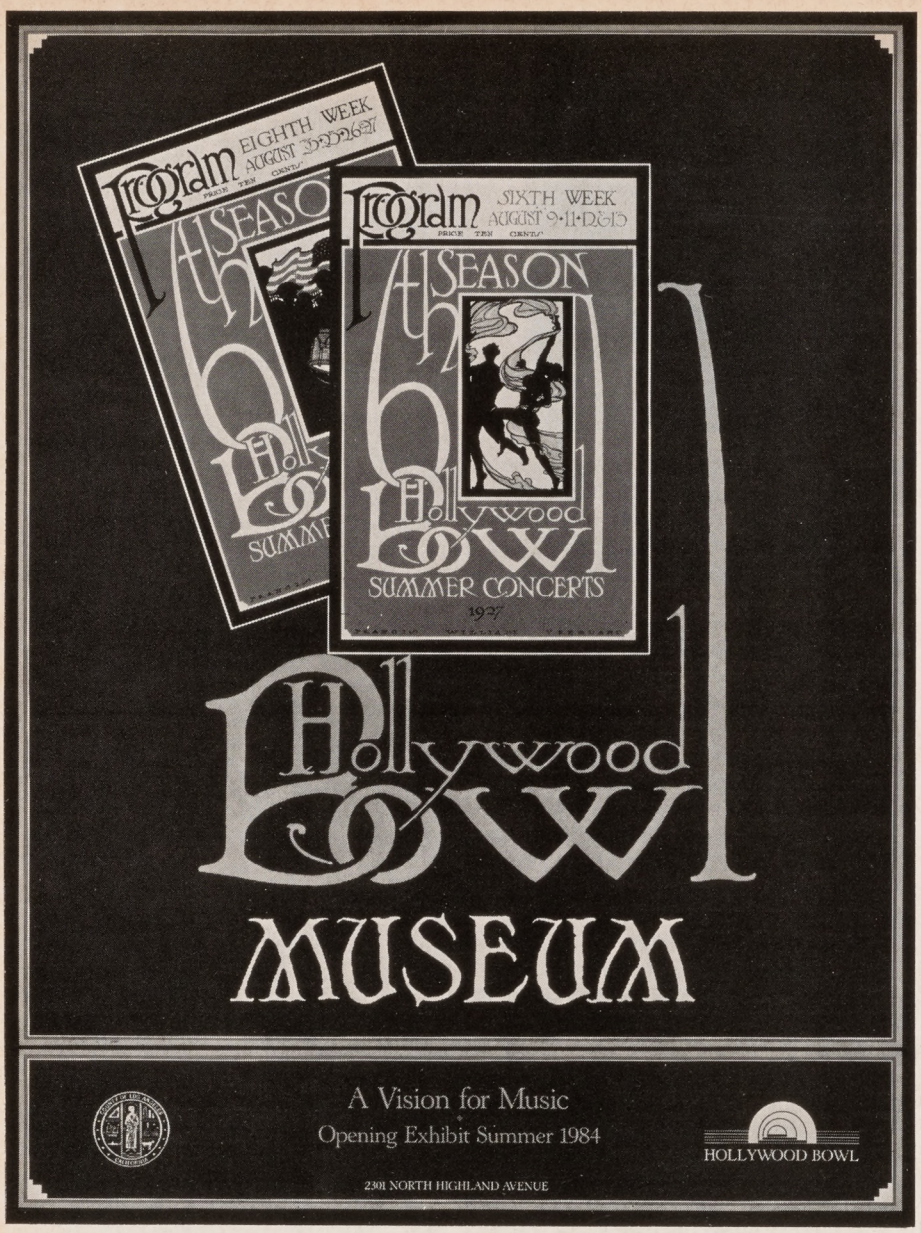

Visitors numbering in the thousands have already enjoyed the new and fascinating addition to our world-famed concert center, the Hollywood Bowl Museum, which is located adjacent to the Patio Restaurant on Peppertree Lane.

Formerly the site of the Philharmonic's Season Tickets Office, the beautifully remodeled building houses memorabilia relating to the more than 60 years of entertainment history that have made the Bowl a landmark in Southern California, known throughout the world. Included in the exhibit are scale models of the Hollywood Bowl shells designed by Lloyd Wright in 1927 and 1928, the brilliant costumes from the original productions of Stravinsky's ballets *The Firebird* and *The Rite of Spring,* and numerous photographs, drawings and blueprints. In addition, a fascinating 20-minute film traces the Bowl's history from 1922 to the present and special listening booths and tapes are available for persons wishing to listen to memorable Bowl performances.

A Gift Shop offers a selection of books, records and tapes, jewelry by designer Michael Bates, and posters, post cards and stationery.

The Hollywood Bowl Museum project was spearheaded by County Supervisor Ed Edelman and is jointly sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association and the Santa Monica Mountains Conservancy. The interior space was designed by Elsa Leviseur/Tanzmann Associates. Coordinator for the Museum's opening exhibits is Dr. Naima Prevots-Wallen.

The Hollywood Bowl Museum is open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days during Summer Festival 84 (through September 22). During the remainder of the year, the Museum hours will be 10:00 a.m. to 5:00 p.m. Wednesdays through Sundays. Admission is free.

The Los Angeles Philharmonic Association sponsors the Los Angeles Philharmonic Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer Affiliate Committees provide substantial support for its activities. The Los Angeles Philharmonic's concerts are also made possible, in part, through the sponsorship of the National Endowment for the Arts, the California Arts Council, the Los Angeles County Board of Supervisors, the Los Angeles County Music and Performing Arts Commission and the Cultural Affairs Department of the City of Los Angeles.

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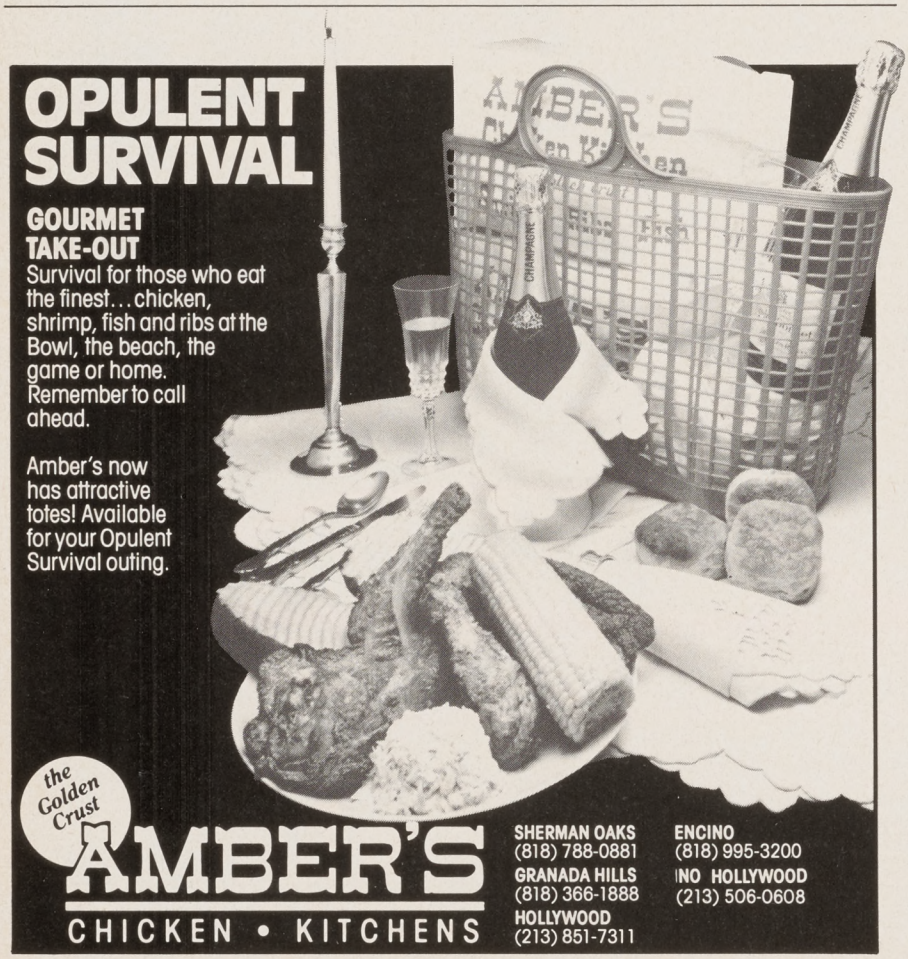
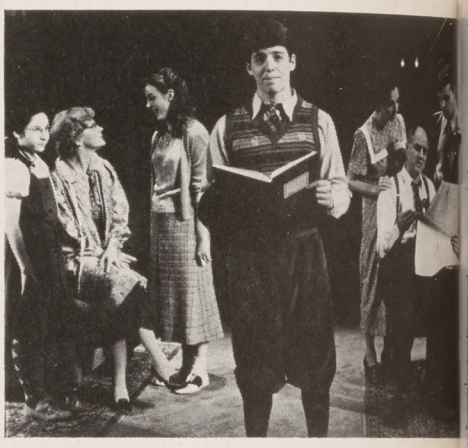


(continued from p. 29)

ual sense from Japanese woodblock prints; and the works of East Side artist Raphael Soyer shaped the palette used in *Brighton Beach Memoirs*.

As a person deeply sensitive to qualities of light, how has Musser chosen to illuminate her own home? The question evokes a guffaw: "It's the shoemaker's children! Only place you can see in either one of my houses is at the drawing board. I see very few household lamps and that kind of thing that I like, so I don't have any, to speak of. It's pretty dark, except in my studio."



The cast of "Brighton Beach Memoirs" (Matthew Broderick in foreground)

That studio is in her New York apartment; at the country house she flatly refuses to draw: "The country's not *for* that. It's to keep my sanity. If I put a drawing board up in the country and sat there looking outside where I would rather be, it would be very frustrating." What, then, does she do instead on her long country weekends? "Oh, I play in the dirt, and fish some. Lots of land there, and flowers, and just being there. It's very different from the New York speed."

Still, New York is where her heart is. She loves its dramatic pace, and, most of all, she loves the Broadway theatre: "It really is what my life is about It's rough, it's dirty—I don't mean dirty-streets dirty (which it is), but it's a dirty business. You don't turn your back too many times. But I love it. I am always very eager to get away from it, and eager to come back. I couldn't live without it."

The word that the New York stage is dying doesn't scare her. She sees, instead, its great capacity to accept change—like the new computerized "memory boards" that within the past five years have become standard equipment. Musser likes globetrotting, and she relishes the challenges posed by a Taper-style thrust stage. But where, ideally, would she choose to do her work? The answer comes quickly: Broadway. □

(continued from p. 20)

Ernest Truex and Alice Dovey in "Very Good Eddie" (1915)

tom. The woman next me told me that Galsworthy abominates desultory conversation."

"But what happened when the subject became exhausted?"

"It never did. If the conversation lagged, Galsworthy would rap on the table with the end of his knife and present a new aspect of the problem. 'To what extent is genius influenced by the educational standards or parents; with special reference to the cases of Thomas Chatterton and Shakespeare?"

"What a dinner!"

"I was punch drunk by the time we got to the sweet. I went staggering on and then, how I don't know, I found myself embarked on the plot of a story. I told my companion it was by a young American writer who was recognized as the coming man and who had had even less education than Chatterton. A taxi driver. She clapped her hands and said:

" 'Ah! Another George Meek, Bath Chairman.'

"I told her that it was an exposé of the dishonest psychiatry that was rampant in America. The hero has lost his power to memorize through having been overworked in the censorship service during the war. He ties bits of string round his fingers and then can't remember what

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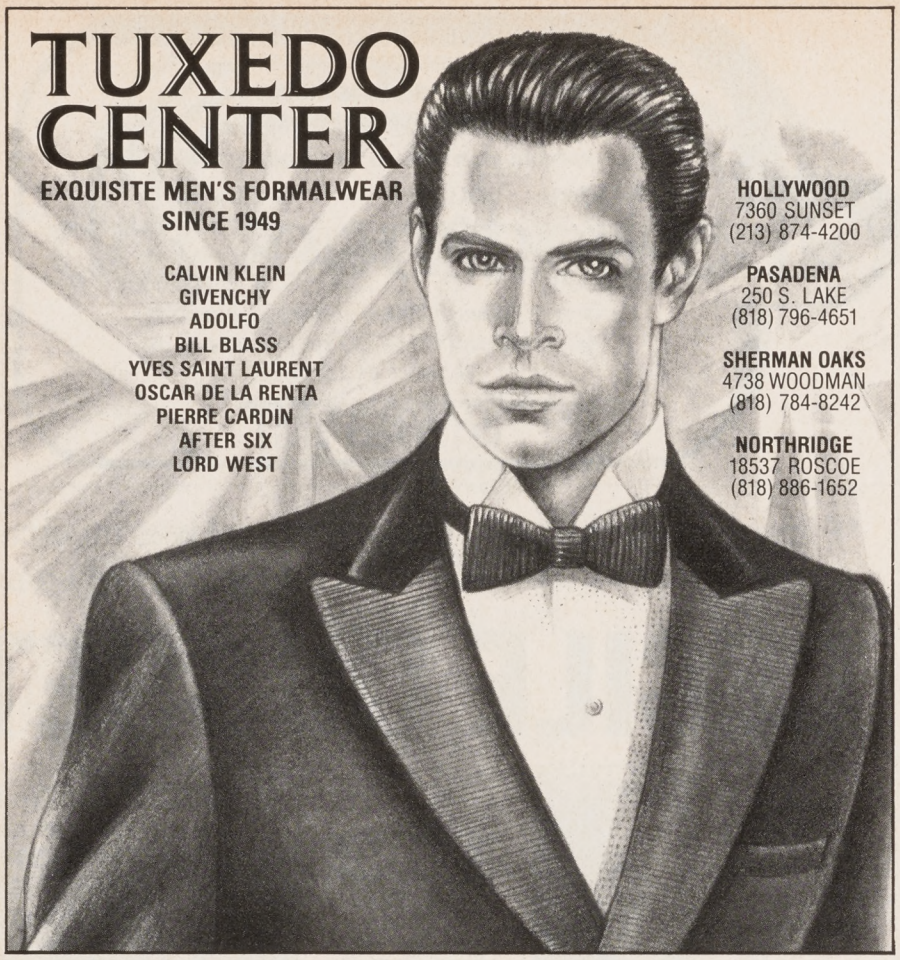

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they're for. His wife is fed up and takes him to a psychiatrist. She's extremely attractive and the psychiatrist falls for her and she for him. The patient comes one day and finds his wife in the doctor's office and when he lies down on the couch he notices it's quite warm. My neighbor thought that was a very subtle touch.

"Well that warm couch gets him to thinking. He's pretty unhappy although he can't quite remember what he's unhappy about. The unfortunate man keeps asking his wife to tell him what those bits of string round his fingers are to remind him of but she turns mean and won't tell him—or else she tells him wrong. His appointments are a perfect shambles and, in consequence, his business goes completely to pot. He even has a tonsil operation when all he wanted was to remind himself to have his hair cut. Well, just as I was getting to the blowout I realized to my dismay that the whole table was silent. Everybody was listening to me. They'd realized that I was, once more to quote our Joe, pushing the old girl's leg. Worse, I was pushing J.G.'s leg. I paused, appalled, and my girl friend informed the company:

" 'It's by the James Joyce of America . . . taxi driver . . . no education at all.'

"Well, I couldn't stop then. I plunged on telling of how the husband is so unhappy that he decides to hang himself. He tells his wife what he means to do but she does nothing to stop him. She hears him apparently starting to get down to it in the next room, then he suddenly appears with the rope round his neck. He points at it, and says:

" 'Now what the devil was that to remind me of?' "

"Did J.G. join in the shouts of laughter?"

"Shouts of what laughter? Nobody laughed. Somebody said, 'Yes, go on.' "

"I don't believe it."

"It's gospel truth. I had to go stumbling on with some stuff about the husband eventually deciding to leave home and the psychiatrist putting a time bomb in his suitcase. And, being absent-minded, the husband forgets he's supposed to take the bag with him and shoves it under the couch."

"And the wife and her lover—?"

"Exactly. The female next me called it an O. Henry ending."

"As a matter of fact, you pinched it from Chaplin. Don't you remember? The bum under the bench, and they put it in the Governor's coat pocket and he stands over them and gloots."

"Good Lord! So I did. That's how one gets stories, I suppose. Unconscious memory." □

The Fashion Scene

by MARY JANE HEWETT

Remember when a much younger, much slimmer Marlon Brando let out a primal yell for his beloved Stella in *A Streetcar Named Desire?* Since then the T-shirt has never been the same. Making its debut as an expression of a person's individuality, it most often topped jeans and other sporty attire. Not so today. Designers have fallen in love with the ease of styling afforded by T-shirting, taking it off the streets and into some of the most sophisticated events in town.

One such wizard who works wonders with the poly cotton fabric is Rosemary Brantley, who divides her time between Otis Parsons School of Design, where she is chairman of fashion design, and whipping up elegant creations under the Staples label.

Brantley weaves outfits that can take you from the beach to a movie premiere with her collection of dresses, separates, jumpsuits and evening wear—all derived from the simple T-shirt.

Look for her fashions in Macy's, Nordstrom's and I. Magnin as well as other better department stores and specialty shops.

• What the world of high fashion has joined together, let no man put asunder. Designer Yves Saint Laurent is lending his name and creative talents, while Cartier Inc. is handling manufacturing and distribution of a new line of watches, pens, lighters, luggage and leather goods. The worldwide licensing agreement is reported to the first such venture in Cartier's history.

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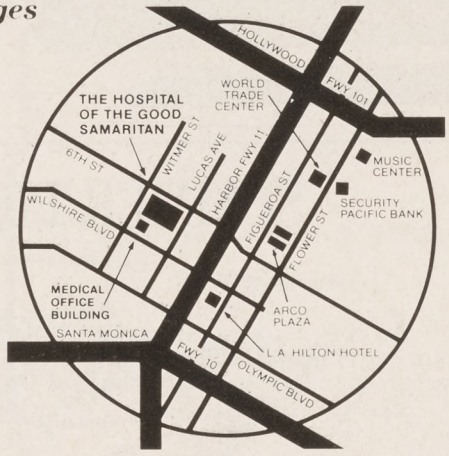

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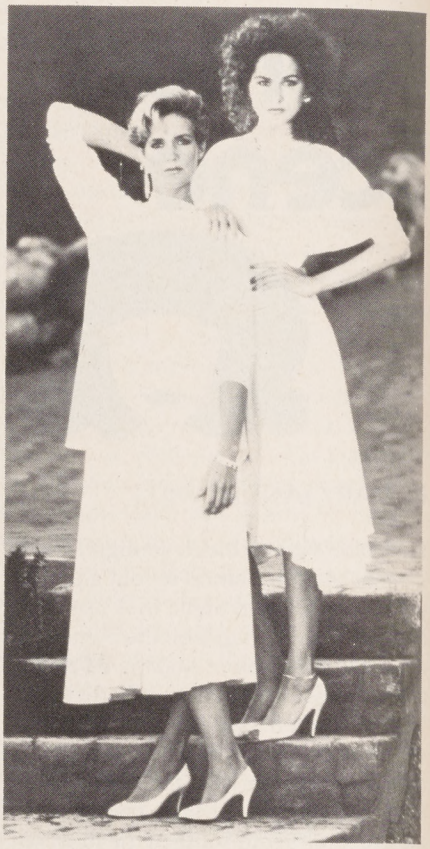

Rosemary Brantley's Staples

• It used to be when you mentioned the word "mousse" it conjured up a heavenly airy concoction you knew you shouldn't have but just couldn't resist. Now it's the hottest thing to hit beauty salons. Stylists are crediting a return to shorter, more styled hair with the growing popularity of styling mousses and the return of gels. The former has been successful in Europe for years, but is just beginning to catch on here. Some of the big names in hair care—Pantene, Estee Lauder, Vidal Sassoon, Alberto-Culver, L'Oreal, Revlon and Jheri Redding—are jumping in with their own versions. Our favorite is the Redding, which is debuting the product in delicious variations of lemon, chocolate and strawberry

Salons are demonstrating Redding products first hand, while department stores are setting up special clinics. Other manufacturers say they will depend on the power of advertising to deliver their message.

• Summertime reading: The nation's Second Lady of beauty (if you count her mom, Georgette, as the First Lady) is coming out with *Kathryn Klinger's First*

(continued on p. 66)

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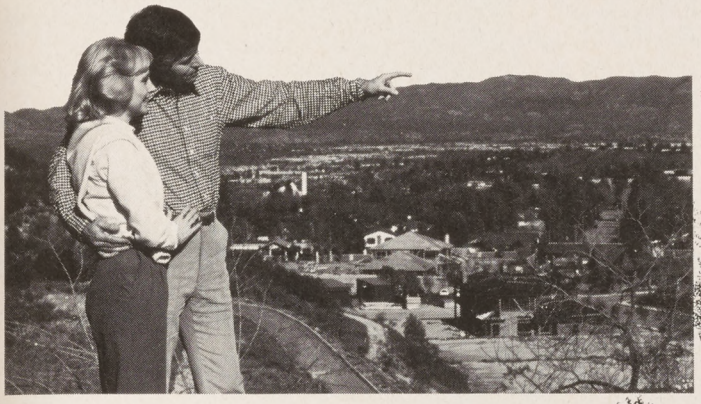

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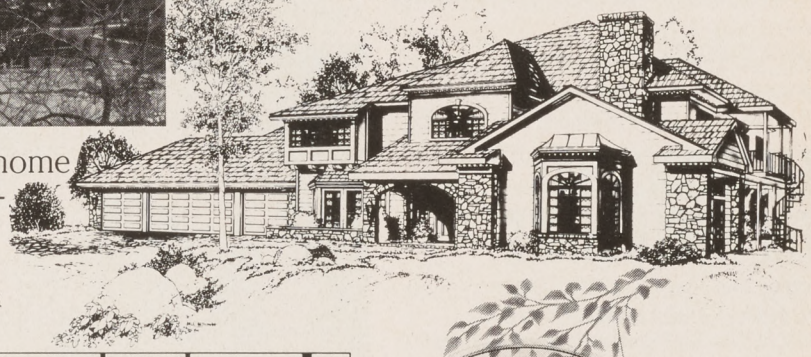

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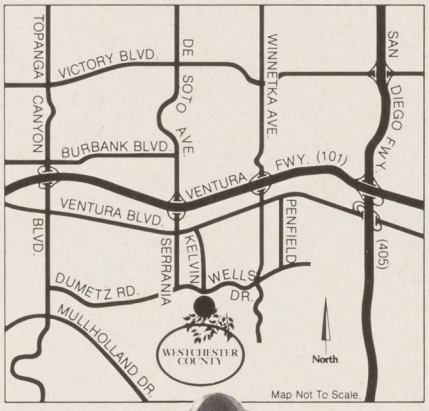

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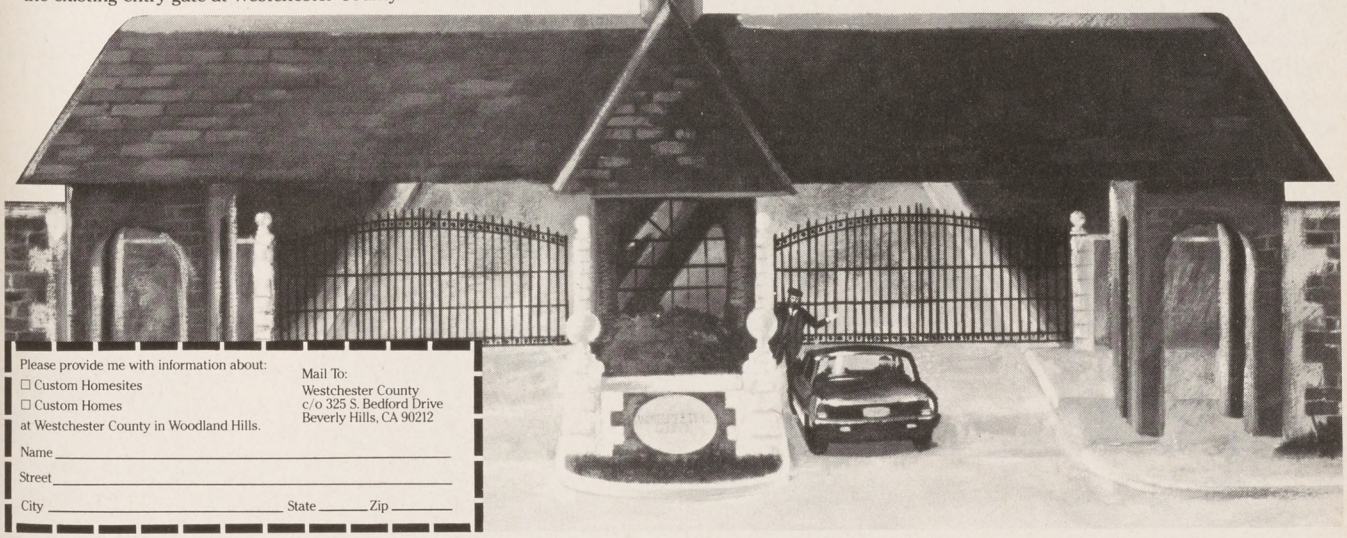

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KLAUS TENNSTEDT music director, conductor

Sunday, November 18, 1984 / 8:00
IVO POGORELICH piano

Wednesday, January 16, 1985 / 8:00
JEAN-PIERRE RAMPAL flute

Thursday, February 14, 1985 / 8:00
THE PHILADELPHIA ORCHESTRA
RICCARDO MUTI music director, conductor

Wednesday, March 6, 1985 / 8:00
ANDRES SEGOVIA guitar

Thursday, April 25, 1985 / 8:00
TREGER/WATTS DUO
CHARLES TREGER violin / ANDRE WATTS piano

Saturday, May 4, 1985 / 8:30
LEONTYNE PRICE soprano

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KLAUS TENNSTEDT music director, conductor

Wednesday, February 13, 1985 / 8:00
THE PHILADELPHIA ORCHESTRA
RICCARDO MUTI music director, conductor

Sunday, February 24, 1985 / 8:00
BERLIN RADIO SYMPHONY
RICCARDO CHAILLY conductor
SCHLOMO MINTZ violin soloist

Thursday, March 7, 1985 / 8:00
THE ROYAL PHILHARMONIC
YEHUDI MENUHIN conductor

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PIANO SERIES

Tuesday, October 30, 1984 / 8:00
RUDOLF FIRKUSNY

Wednesday, November 7, 1984 / 8:00
STEPHEN BISHOP-KOVACEVICH

Wednesday, December 12, 1984 / 8:00
ALDO CICCOLINI

Sunday, January 20, 1985 / 8:00
ANDRE WATTS

Wednesday, February 27, 1985 / 8:00
ANNIE FISCHER

Wednesday, March 13, 1985 / 8:00
ALEXIS WEISSENBERG

Sunday, April 21, 1985 / 8:00
HORACIO GUTIERREZ

Thursday, May 9, 1985 / 8:00
MALCOLM BILSON fortepiano

Thursday, June 13, 1985 / 8:00
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PROGRAMS SUBJECT TO CHANGE

STARS OF OPERA SERIES

Tuesday, September 25, 1984 / 8:00
MONTSERRAT CABALLE soprano

Saturday, November 3, 1984 / 8:30
PILAR LORENGAR soprano

Thursday, November 15, 1984 / 8:00
JUDITH BLEGEN soprano
HAKAN HAGEGARD baritone

Sunday, February 17, 1985 / 8:00
DAME JANET BAKER mezzo-soprano

Sunday, March 3, 1985 / 8:00
JESSYE NORMAN soprano

Saturday, March 23, 1985 / 8:30
MARGARET PRICE soprano

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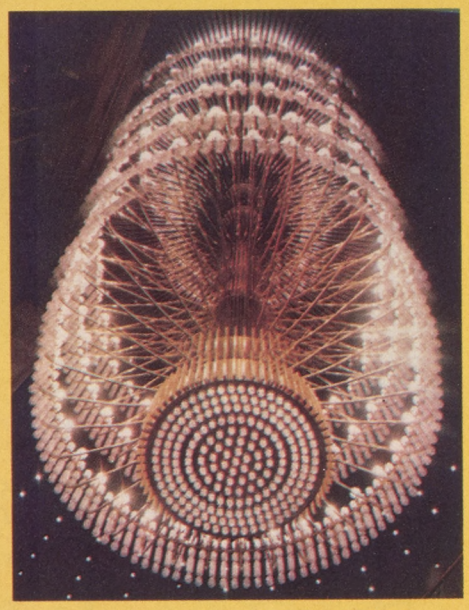

STRING VIRTUOSI SERIES

Sunday, October 21, 1984 / 8:00
MSTISLAV ROSTROPOVICH cello

Sunday, November 11, 1984 / 8:00
NATHAN MILSTEIN violin

Sunday, January 27, 1985 / 8:00
CHO-LIANG LIN violin

Sunday, April 14, 1985 / 8:00
VLADIMIR SPIVAKOV violin

Sunday, April 28, 1985 / 8:00
TREGER/WATTS DUO
CHARLES TREGER violin / ANDRE WATTS piano

SUBSCRIBE AND SAVE UP TO 30%!
Subscription Prices (5 Events): $75, $70, $65

KEYBOARD POPS SERIES

Thursday, November 1, 1984 / 8:00
PETER NERO piano

Wednesday, November 28, 1984 / 8:00
DON SHIRLEY TRIO

Wednesday, April 24, 1985 / 8:00
THE GEORGE SHEARING DUO
George Shearing, piano / Don Thompson, bass

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CHAMBER MUSIC SERIES

Tuesday, October 2, 1984 / 8:00
BEAUX ARTS TRIO

Thursday, November 8, 1984 / 8:00
GUARNERI STRING QUARTET

Thursday, February 21, 1985 / 8:00
FITZWILLIAM STRING QUARTET

Tuesday, March 12, 1985 / 8:00
AMADEUS QUARTET

Thursday, April 18, 1985 / 8:00
SUK TRIO

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Subscription Prices (5 Events): $50, $45, $40

INTERNATIONAL CHAMBER ORCHESTRA SERIES

Thursday, October 4, 1984 / 8:00
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23 members of the Berlin Philharmonic

Tuesday, November 13, 1984 / 8:00
ORCHESTRA OF THE 18TH CENTURY
FRANS BRUEGGEN conductor

Thursday, March 14, 1985 / 8:00
MOZARTEUM ORCHESTRA OF SALZBURG HANS GRAF music director

Thursday, March 21, 1985 / 8:00
ACADEMY OF ANCIENT MUSIC
CHRISTOPHER HOGWOOD conductor

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FESTIVAL OF EARLY MUSIC

Tuesday, November 27, 1984 / 8:00
NEW YORK BAROQUE DANCE CO. and CONCERT ROYAL ENSEMBLE

Tuesday, February 26, 1985 / 8:00
THE DELLER CONSORT

Tuesday, April 16, 1985 / 8:00
ENSEMBLE FOR EARLY MUSIC in THE PLAY OF DANIEL

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GUITAR SERIES

Sunday, September 23, 1984 / 8:00
SABICAS

Sunday, November 4, 1984 / 8:00
EDUARDO FERNANDEZ

Wednesday, November 14, 1984 / 8:00
CHRISTOPHER PARKENING

Sunday, March 31, 1985 / 8:00
SERGIO & ODAIR ASSAD

Wednesday, April 17, 1985 / 8:00
NARCISO YEPES
NICANOR ZABALETA harp

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SERIES A

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THE BEST OF GILBERT & SULLIVAN
Stars of the D'Oyly Carte Opera Company

Sunday, December 2, 1984 / 8:00
THE KLEZMORIM

Sunday, February 10, 1985 / 8:00
THE VIENNA CHOIR BOYS

Saturday, March 9, 1985 / 8:30
MAX MORATH QUINTET
"Pop!! Goes The Music"

SERIES B

Saturday, November 17, 1984 / 8:30
LARRY ELGART IN HOOKED ON SWING
with His Manhattan Swing Orchestra

Thursday, January 31, 1985 / 8:00
BALLET FOLCLORICO NACIONAL DE MEXICO

Saturday, February 23, 1985 / 8:30
THE CANADIAN BRASS

Sunday, March 17, 1985 / 8:00
GHEORGHE ZAMFIR panflute and ensemble

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Sat, Sept 29, 1984 / 8:30 & Sun, Sept 30, 1984 / 2:00
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Sat, Dec 8, 1984 / 8:30 & Sun, Dec 9, 1984 / 2:00
Opera A La Carte in Gilbert and Sullivan's
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Tues, Nov 20 & Wed, Nov 21, 1984 / 8:00
FRANKIE LAINE with LES BROWN
and The Band of Renown

Tues, Dec 4 & Wed, Dec 5, 1984 / 8:00
A SALUTE TO SWING
Teddy Wilson, Red Norvo, Benny Carter, Louie Bellson, Remo Palmier, George Duvuvier

Tues, Feb 5 & Wed, Feb 6, 1985 / 8:00
BIG BAND CAVALCADE
John Gary, Fran Warren, The Original King Sisters, Alvino Rey & His Orchestra

Tues, March 26 & Wed, March 27, 1985 / 8:00
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REVIEWS:

by ROBERT RILEY

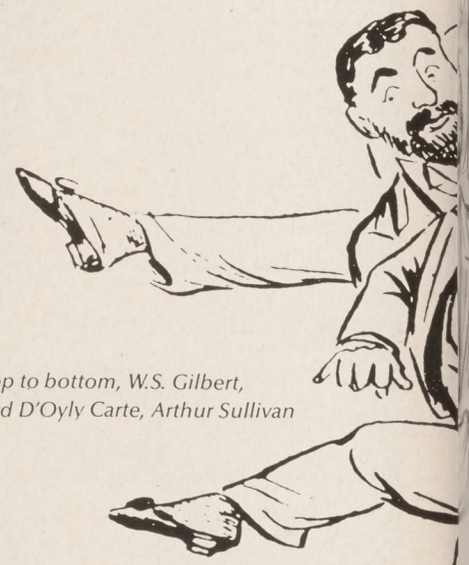
Operetta: A Theatrical History
by Richard Traubner
Doubleday & Company, Inc. $29.95

Making Music: The Guide to Writing, Performing & Recording
Edited by George Martin
William Morrow and Company, Inc., $17.95

Andre Previn's Guide to the Orchestra
Edited by Andre Previn
G.P. Putnam's Sons, $17.95

Operetta was popular, says Traubner, because of its "clever libretti, satirical jibes, romantic intrigue, mesmerizing stars, lovely chorus girls, and scenic splendor. But the songs were always the most important element in this popular genre." The author then goes on to define operetta as "a little opera," holding that it should be "an opera that literally takes itself lightly. . . not heavy or grand." And he emphasizes that "Sentiment and romance have traditionally played important roles in operetta, but rarely despair."

In the course of his introduction, Traubner turns to such related terms as revue, *opérette, opéra-bouffe, opéra-comique,* comic opera, musical comedy and musical. These types are shown to emerge, merge, sometimes influence one another and/or remain distinctly unique.



Top to bottom, W.S. Gilbert, Richard D'Oyly Carte, Arthur Sullivan

Why a "theatrical history" of operetta?: "From their very inception in mid-nineteenth century Paris, operettas were intended as entertainments not for opera houses. . . but for boulevard theatres, for popular consumption." From

Sigmund Romberg

this point of view, Traubner examines absorbingly the progress of operetta as it flourished chiefly in Paris, Vienna, London and New York. Here is a lively panorama of theatrical glitter and innocent escapism beginning with Offenbach's *opéras-bouffe* in the 1850s and '60s continuing with Gilbert and Sullivan, Suppé and Johann Strauss II, Lehár and Kálman, then the American operettas of

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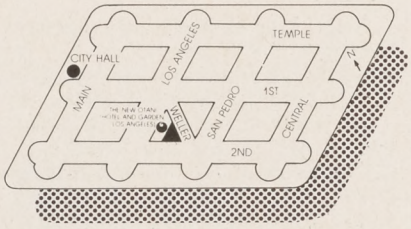

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Bust of Johann Strauss, Jr. in the Vienna Volksoper

John Philip Sousa and Victor Herbert. Ultimately emerges the "Broadway operetta" exemplified by Sigmund Romberg and Rudolf Friml in the "late teens" and 1920s (when operetta is thought to have expired) evolving into the Broadway musical of recent decades.

Traubner has obviously dug deeply into the books on his extensive bibliography. Consequently, he has turned out a history brimming with production, historical and cast details. Musical aspects are touched on only briefly, and plot synopses are not provided. Illustrative coverage is interesting as far as it goes.

As a music reference librarian, I not infrequently encounter the patron under the optimistic misapprehension that there must exist a book on every subject—including the tangled jungle known as the pop music industry. That's why I was delighted at the appearance of Martin's exemplary *Making Music*. I must hasten to add that the book doesn't answer every question about the professional world of pop music any more that it provides formulas for success, offers basic training for the aspirant who doesn't know something about musical theory or isn't already proficient at playing some musical instrument. But Martin's comprehensive anthology of articles by professional experts does contain a lot of sound counseling.

Martin is probably best known as producer for the Beatles from 1962 until the group disbanded. Martin left EMI in 1965 to form, with two other producers, the AIR group of companies. In short, he does know the music business. Sixty-five experts have contributed to the following divisions of the book: "Historical In-

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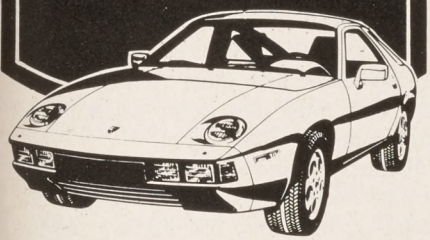

troduction," "Writing and Arranging Music," "Performing Music," "Recording Music" and "The Music Business." Most of the authorities are British; hence, references to the British musical scene are prominent but do not exclude references to American aspects of commercial music-making. In any case, geography doesn't change basic principles, particularly in the areas of writing and performing.

The roster of contributors is too long to give here, but at least the following should be mentioned: Paul McCartney ("Songwriting"), Stephen Sondheim ("Theatre Lyrics"), John Dankworth ("Arranging"), Cleo Lane ("Singing"), David Paich ("Playing Piano"), Herbie Hancock ("Playing Synthesizers"), Quincy Jones ("Producing Records"). Some entries will, of course, be found more useful and/or practical than others. But there's plenty of worthy information, personal opinion of interest and revealing reflective discussion. Excellent illustrative material (photographs and drawings) embellish the text. Many specialized books are included on a useful "Recommended Reading" appendix. Simon Frith's "Popular Music 1950-1980" forms an astute, comprehensive introduction to this excellent volume.

In their *Guide to the Orchestra,* Previn and his six writers also add a chapter on "Composing, performing, recording." The text is so understandable, the coverage broad and the photographs and drawings so very good that the slim volume is a welcome addition to the literature of appreciation. The Los Angeles Philharmonic's newly-appointed music director proclaims in his introduction that

> It seems to me that books on music, especially on the technical aspects of music and musical instruments, tend to be either so simple as to bore any bright six year old, or so . . . arcane as to baffle all but the most seasoned professional . . . we have tried hard to hit the target somewhere in between these two extremes.

Previn and his writers have succeeded admirably in carrying out their aims of accessibility. Sometimes, perhaps, discussions become so elementary that information becomes sketchy. For instance, the essential differences between the orchestral first and second violins are not explained after being mentioned. Also, it would have been useful to include the notated ranges of instruments. (The notated vocal ranges are given.)

And fie, fie, fie for not including an index to such an otherwise helpful guide. □

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Viva Vino

by ROBERT GOERNER

AL FRESCO REDS

Cabernet Sauvignons have been monopolizing the media's attention among red wines for several years. Pinot Noirs are just emerging from a temporary obscurity while Zinfandels are fading despite strong objections from many wine professionals.

Hardly a word is heard on behalf of lesser varietals such as Barbera, a prime candidate for informal summer dining, indoors or out. As you fire up the barbecue or set a cauldron steaming for pasta, consider the wines you seldom read about. They might be more suitable for the season than more "serious" wines and more interesting to the palate than a simple quaffer from a jug.

Barbera's home is in the northern Italian province of Piedmont. Over half the grapes grown there are Barbera. Unfortunately, that's much more than they can sell as a traditional red wine. With government support, research is progressing into untraditional areas such as Barbera Rosata, a rosé, Barbera Bianca, patterned after our white Zinfandel and small amounts of a sweet Barbera Dolce.

In California most of the ordinary Barbera grows in the Central Valley and disappears anonymously into jugs. Of quality Barbera there is little surplus. Only one-tenth of one percent of total grape acreage in the premium districts is devoted to it and just four producers dominate what market there is.

Louis Martini was the pioneer back in the 1930s and over the years became convinced that Barbera by itself is too tannic and is in need of blending. The current formula is 75% Barbera, the balance split equally between Zinfandel and Petite Sirah. It gets three years in wood and carries a suggested list price of $4.45 for the newly released 1980 vintage. The blending, by the way, is done by mixing the grapes in the must rather than at the finished wine stage. Makes for a better marriage. The result is a wine of brambly berry Zin character, soft and fruity, easy to drink right now. Underneath the easy-going personality is a wine that can age more gracefully than many Cabernets or Zinfandels

of a comparable vintage. A few '45s and '47s are left for family members to bring out on special occasions. The best you and I can do is to stop by the winery tasting room (while getting our allotment of Moscato Amabile, available only there) and check their Private Reserve stock. I find the 1977 mellow and apparently peaking. It has the good acid edge, typical of Barbera, that lends it backbone while bringing out the best in pasta dishes.

No blending of Barbera for the Sebastiani family, aside from putting together grapes from their own Sonoma vineyards with those from El Dorado County's Ritchie vineyards. The 1980 version is raspberryish with a good balance of the ever-present acid that will complement charcoal-grilled hamburgers or spicy meatloaves. The 1978 Proprietor's Reserve ($8) spent some time in American oak. Its spicy contribution underlies the peppery aroma of the grape. While deep varietal flavors are satisfying now, there should be a long future for the curious with the extra cellar space.

A relative newcomer is Montevina of Shenandoah Valley in the Sierra foothills. In their location they have noted a vintage pattern of big, high alcohol wines followed by more subdued and balanced Barberas. The present light 1981 vintage ($6) has a claret-like feel to it and would be hard to identify as Barbera except for the afore-mentioned acid that is more evident than in Cabernets or Zinfandels. You could hold this one over for winter time usage. Should you encounter the 1980, given Special Selection designation ($7), you'll find a dense black purple wine whose big, but soft, mouthful conceals its 14.5% alcohol.

In Central Valley's Madera County, Angelo Papagni pampers his estate-grown Barbera through the summer heat and gives it plenty of time in wood before release. The 1978 vintage ($4.75) is a little too ripe for my taste but this style has plenty of boosters.

Also from Papagni is the sleeper of the season, the 1978 Alicante Bouschet ($5.50). Angelo takes such pride in this seldom-grown grape that he has released only three vintages of it. When not up to his standards, in it goes to the blending tanks for ordinary reds. His grapes are from 85 year old vines, meticulously pruned and irrigated. While sometimes compared to Zinfandel, Alicante Bouschet actually is a wine unlike any other. Very dark ruby in color, the aromas and flavors offer intriguing mysterious spices that blossom in the glass. And continue to blossom. A bottle open for three days was still uncovering unsuspected nuances

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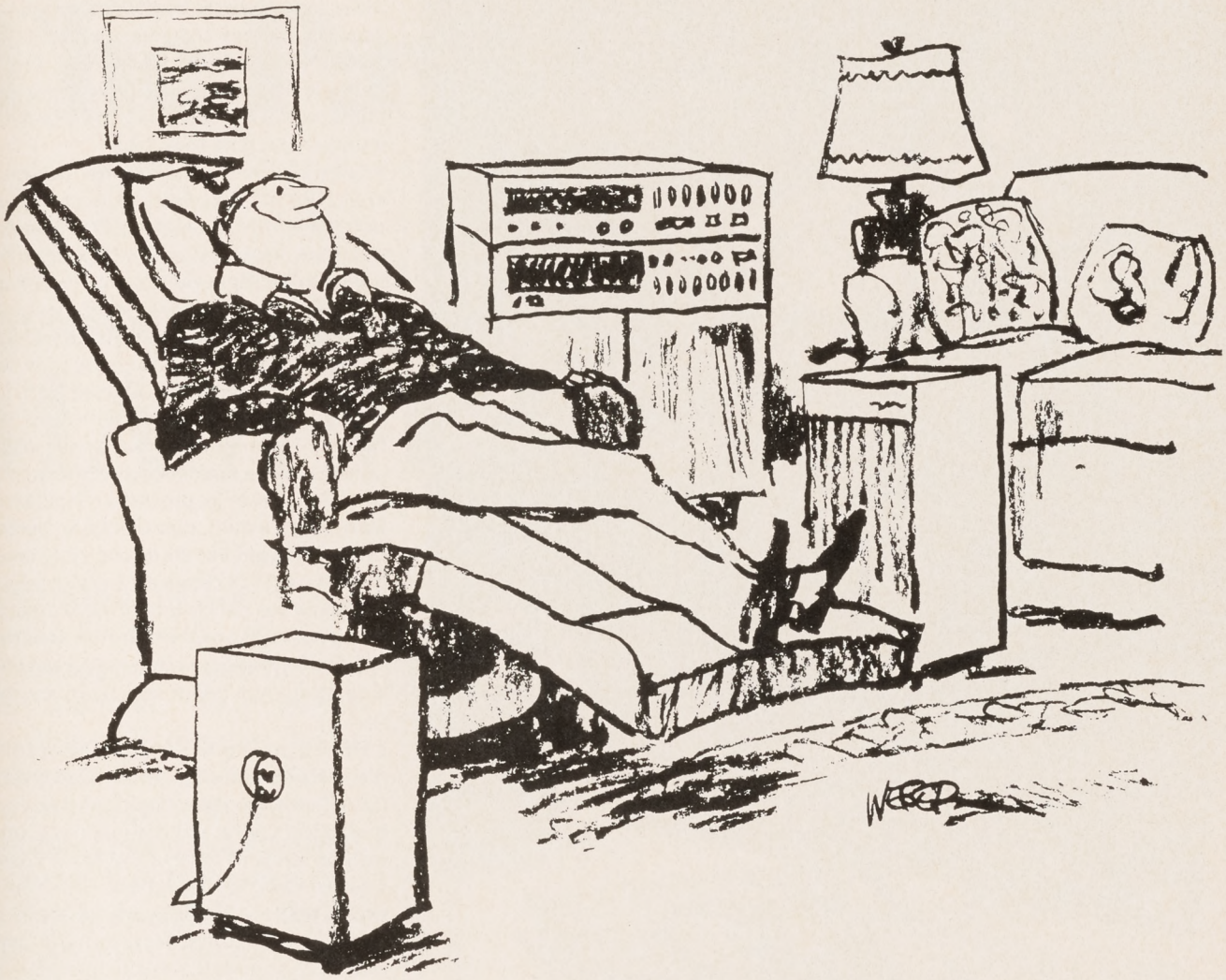
of peppery spice. A beautiful balance of tannin, acid and 13.8% alcohol. Very good value and suitable for more than the usual summer foods. Excellent with game and a favorite of mine to close a meal with cheeses.

Petite Sirah is not considered a soft and accessible wine and yet Wente Bros. has been making this style since at least the 1969 vintage, a few bottles of which are still holding well in my cellar. The present 1981 Petite Sirah ($3.75) from their Livermore valley estates is fragrant in the nose with a round and sweetly spicy mouth feel. You possibly have two prejudices to overcome here. The first is that Petite Sirahs are always monsters and the second is that Wente Bros. makes only white wines. For my taste this is the best wine they make and my pocketbook says this is a tremendous value. Get it by the case.

If you prefer a sturdier Petite Sirah, I call your attention to the 1981 Ridge York Creek ($8.50) with 15% Zinfandel blended in for fruitiness. A young wine still in its dense purple phase, it is certainly not to be sipped by itself. Perhaps in the 1990s. For now, its intense and peppery varietal character will be enhanced, and somewhat tamed, by decanting before serving. There is oak incense beneath the big and brawny fruit and the tannins can be offset by a robust food matchup. One of Ridge's best.

California Claret is the name given to a 1981 Ridge blend of 62% Zinfandel and 38% Petite Sirah ($6.50). New regulations do not allow it to be called Zinfandel. So Ridge took a page from California's pre-Prohibition past when wines of this type were either called Zinfandel Claret or California Claret. Served blind, you likely would guess a Cabernet. Airing will bring out the cherry nose found in some Zins.

Claret crops up on another label: the 1983 Jefferson Cellars Claret ($4.95). But wait. The same wine may be bought as Cranbrook Cellars Zinfandel Premier ($4.95). Wait again. Both are alternate labels of Monticello Cellars, makers of medal-winning Chardonnays. Deliberately vinified for immediate consumption, the Zinfandel grapes were early-harvested from hillside vineyards of the Mead Ranch on Atlas Peak above the Napa valley. 6% Cabernet and semillon were blended in. The wines are very light and fruity, lacking in tannin and therefore quite fresh. Serve slightly chilled at al fresco affairs. I have devilish thoughts of serving both wines in sequence and asking which is preferred. If my guests have a definite preference for one, should I reveal the truth? □



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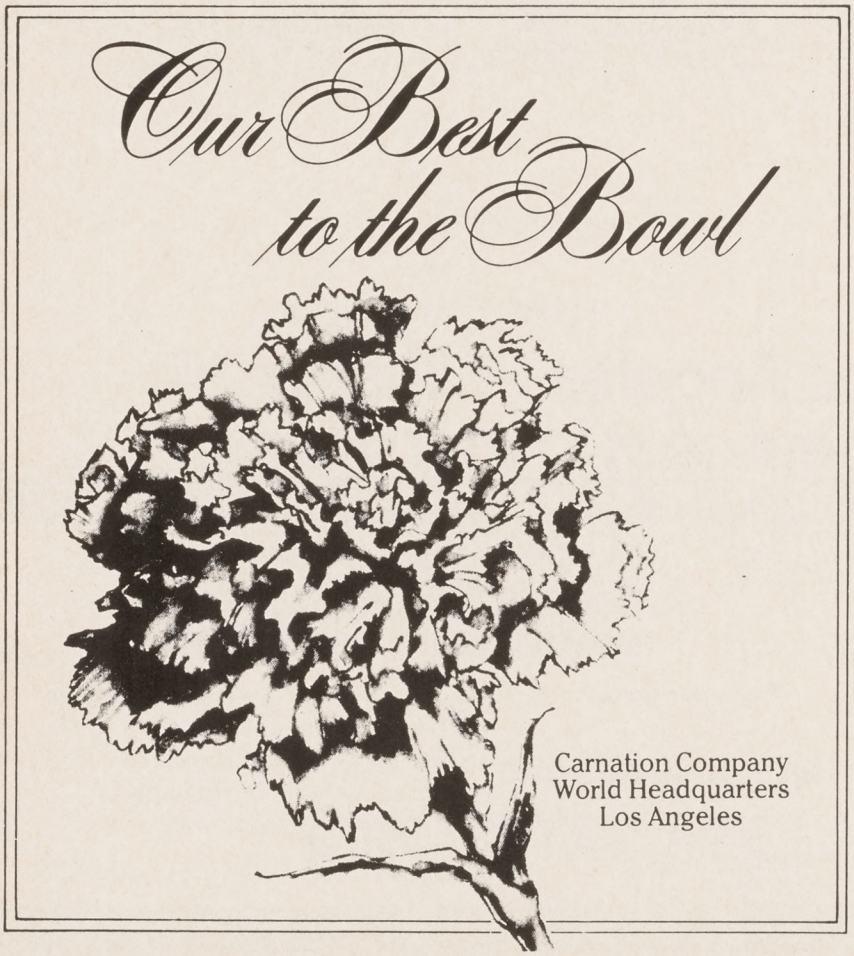

(continued from p. 54)

Book of Beauty (Simon & Schuster, $16.95). The very pregnant Ms. Klinger talks about how to keep that glow during those nine months. Among her tips: Stay away from beauty machines or scrubbers to prevent scarring and bruising during this sensitive time. Also, forget hair dye, because the scalp is overly absorbent. If you must color, try streaking without touching the scalp.

• Estee Lauder is unveiling her personal collection of luxurious skincare products called the "Re-Nutrive Dry Skin Enrichment Program"–and not a moment too soon for those devoted sun worshippers whose epidermis is so dry you can almost hear it cracking. The collection contains four products especially for those women with dry, delicate skin, including Extra Rich Liquid Re-Nutriv; Extra Rich Firming Mask that promises to polish, soothe and smooth without robbing the skin of its precious oils; Gentle Skin Toner, a mild, non-alcoholic herbal rinse with a gel-like texture to clear away the last traces of cleanser; and Extra Rich Re-Nutriv for hands and arms, a special complex of sunscreens that guards against formation of age spots as well. Now don your bikini and head for the surf.

• There's no end to what can be accomplished when the California Mart teams up with the Rainbow Guild for the charity organization's annual luncheon and fashion show to benefit the Amie Karen Cancer Fund for Children. This year's event, held in the Ballroom of the Beverly Wilshire Hotel, featured fall fashions from around the world, modeled by *General Hospital's* Shelly Taylor Morgan, *A.M. Los Angeles's* Harold Green, *Entertainment Tonight's* Mary Hart, plus Sasha Stallone, Sonny Bono and Jayne Meadows.

On view were colorful, appliquéd suedes and leathers by Nooshin; a red chintz jumpsuit paired with a flowing grey jacket from Patti Cappalli; Bonnie Strauss' black velvet dress with V back drape worn with white anklets (the season's newest craze), and Mercedes & Adrienne's elegant white tapered slacks topped with a white silk blouse accentuated with sequined shoulders and tie.

However, the over-30 group, while appreciative of most of the designs, saved its unbridled enthusiasm for the parade of lush furs from Somper–white fox opera cape, full-length lynx coat and sporty mink jackets, of which there were plenty.

When last seen, many of the nattily attired matrons were headed for Rodeo Drive to hunt down some of the very same fashions. □

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HOLLYWOOD BOWL SUMMER FESTIVAL 84

Tickets for Bowl Events

Hollywood Bowl tickets are readily available at many locations throughout Southern California, including May Company, Sportmart and Music Plus stores.

Before tonight's concert, or *during intermission*, you can buy seats for any of this season's performances at the Bowl Box Office. The Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m. and Sundays from 12 noon to 6 p.m. The Box Office will be open through intermission on all concert nights.

The Box Office will be happy to honor your VISA or MasterCard. And, for your convenience, credit card phone orders may be made by calling Ticketmaster (213) 480-3232; in Orange County (714) 740-2000. (Please note that there is a Ticketmaster service charge for telephone credit card orders.)

Philharmonic on the Air

The Los Angeles Philharmonic Association is grateful to the following Los Angeles radio stations for air-time available to promote the year-round activities of the Los Angeles Philharmonic, both at Hollywood Bowl and at the Dorothy Chandler Pavilion of the Music Center.

KFAC AM (1330) and FM (92.3) presents "The Los Angeles Philharmonic Hour" every Saturday from 8 to 9 a.m. with host Tom Dixon and celebrity interviews; and "Carl Princi Previews the Philharmonic" may be heard every Thursday at 7:00 p.m.

Beginning July 2, KUSC FM (91.5) will air reprise broadcasts of the Philharmonic's 1983/84 season at 9:00 p.m. on Mondays.

Los Angeles Philharmonic events are previewed and reviewed regularly on radio station KXLU (88.9 FM) Monday and Wednesday evenings at 7:50 and Friday evenings at 8:50

KCSN (88.5 FM) will air Philharmonic highlights during its regular classical programming on Mondays from 6:00 p.m. to 12 midnight. On Friday evenings, interviews with Los Angeles Philharmonic Institute musicians and reviews of the Philharmonic's concerts at the Hollywood Bowl will be interspersed throughout the same six-hour period.

FAA Pilot Request

The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area during Summer Festival 84's evening concerts from 6 p.m. to 12 midnight, July 1 through September 22. The Bowl area will be defined visually with two white searchlights crossed in the sky above the stage.

The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin advising pilots to avoid flights over the Hollywood Bowl area during the concert periods.

First Aid. In case of illness or injury, please consult an usher who will escort you to the Registered Nurse at the First Aid Station.

Lost and Found. All lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days. For information, call (213) 850-2060.

HOLLYWOOD BOWL DINING EXPERIENCES

DINNER CHOICES

THE HOLLYWOOD BOWL PATIO RESTAURANT

Enhance your concert experience with a great dinner. The Hollywood Bowl Patio Restaurant is a fine place for delicious food and convenience. Located between Highland Avenue and the box office, the Hollywood Bowl Restaurant is open for your dining pleasure from:

5:00 Sunday
5:30 Wednesday, Friday, Saturday
6:00 Tuesday, Thursday

Arrive early and relax with a bottle of fine wine or a cold mug of beer. Our salad bar is always a joy because you create your own from our wide selection of fresh fruits, vegetables and dressings. Then our chef will prepare your choice of the following superb entrees:

Steak and Shrimp
Roast Prime Rib of Beef
Boneless Breast of Chicken with Mushroom Sauce
Grilled Steaks
Broiled Halibut
Barbecue Beef Ribs
Baked Cornish Game Hen
Salmon Quiche
Salad Bar

Top it off with a tempting slice of cake and a hot cup of coffee!

PICNIC BASKETS

You may prefer to have everything needed for a picnic dinner delivered to your box, or prepared for convenient pick-up close to our secluded picnic areas. Please call at least by 4:00 p.m. the day BEFORE you wish to have your picnic basket. Order from 10:00 a.m. to 4:00 p.m. Monday through Saturday.

The following entrees are hot and include a baked potato, vegetables, and rolls with butter.

1. Half Lobster Tail and Boneless Breast of Chicken with Fresh Mushroom and Champagne Sauce	**$15.95**
2. Sea Bass with Shrimp Sauce	**11.95**
3. Salmon Quiche	**11.95**
4. Barbecue Beef Ribs	**10.95**
5. Baked Cornish Game Hen	**10.95**

The following entrees are cold and include assorted cheeses, fresh summer fruit, and rolls with butter.

6. Jumbo Shrimp with Zesty Cocktail Sauce	**$15.95**
7. Peppered Steak	**11.95**
8. Poached Salmon	**13.95**
9. Seafood Salad in Avocado Halves	**11.95**
10. Curried Chicken in a Papaya Cup	**10.95**
11. Weekly Special	**Please ask**

DESSERTS Cheesecake, Carrot Cake, and Chocolate Mousse Cake are available for $1.95 per slice.

WINE Chablis, Rose, and Burgundy wines are available for $5.00 per bottle with your basket. Other select wines are available when you place your phone order. Just ask!

HOLLYWOOD BOWL DELI

For your convenience, and without advance reservations, light suppers may be purchased from the Hollywood Bowl Deli, located between the Hollywood Bowl Restaurant and the box office, next to the Park and Ride bus stop. So even if you arrive just before the performance, you may take a delicious dinner to your seat or to a picnic area. All light suppers include disposable picnic supplies and your choice of:

Hot Barbecue Chicken, fruit & salad	**$4.00**
Deli Roast Beef Sandwich, fruit & salad	**4.00**
Deli Turkey Sandwich, fruit & salad	**4.00**
Deli Ham Sandwich, fruit & salad	**4.00**
Fruit & Cheese Plate with Crackers	**4.00**

DINING INFORMATION

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(213) **850-2066**

GROUP SALES

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RTD'S Express Service to the Bowl is a convenient alternative to driving—providing non-stop bus service from 15 Park & Ride locations throughout the Los Angeles area. Over 30% of last year's audiences enjoyed this very special service. Or, if you prefer, you can take advantage of the Bowl's three convenient shuttle lots. Enjoy an easy ride this Olympic summer... use the Bowl's VST!

VST PARK & RIDE

Park your car free of charge in a supervised parking lot near your home and board a comfortable, air-conditioned RTD Express Bus to the Bowl for just $1.50 each way ($2.00 from Fullerton-Anaheim). The bus brings you directly to the Bowl's main ticket entrance. Following each performance, those same buses will speed you on your way homeward—no parking headaches, no traffic jams. VST Park & Ride service operates for all Bowl performances **(except July 23, when there will be shuttle service only),** beginning July 1. Let **Park & Ride** make you an even happier Bowl patron this Olympic summer!

Buy Your Park & Ride Tickets in Advance and Save Even More Time! Passengers with pre-purchased **Park & Ride** tickets will be given preference when boarding buses, provided they arrive no later than five minutes prior to their selected departure time. Each lot is marked with a blue and white Hollywood Bowl-RTD Park & Ride sign. **Park & Ride** tickets can be ordered in advance at the Hollywood Bowl Box Office, and by mail and by phone. For further information, please call **(213) 856-5400.**

Bus Departures (Please note special departure times).

1 **SHERMAN OAKS (Line 651)** Sunkist Building parking lot, southwest corner of Riverside Dr. and Hazeltine Ave. (14130 Riverside Dr.). Bus stop is in parking lot. Departures at **6:30** and **7:30 p.m.** (20 min. ride)
2 **WESTWOOD (Line 652)** Federal Building parking lot at 11000 Wilshire Blvd. Entrance to parking area is off Veteran Ave. Bus stop is in parking lot. Departures at **6:05, 6:10, 6:15, 6:20, 6:30, 6:40, 6:50, 7:00, 7:15,** and **7:30 p.m.** (25 min. ride)
3 **NORTHRIDGE (Line 653)** Rockwell International at De Soto and Nordhoff. Entrance to the Rockwell Lot is on the south side of Nordhoff. Departures at **6:05, 6:15, 6:30, 6:45, 7:00,** and **7:30 p.m.** (30 min. ride)
4 **WESTCHESTER (Line 654)** Security Pacific Bank parking lot, located behind the bank at 8740 South Sepulveda Blvd. Entrance to parking area is off La Tijera Blvd. Bus stop on La Tijera Blvd. Departures at **6:30** and **7:00 p.m.** (40 min. ride)
5 **PASADENA (Line 655)** Bank of America parking lot, southwest corner of Green St. and Lake Ave. (85 South Lake Ave.). Entrance to parking area is off Green St. Bus stop on Green St. Departures at **6:10, 6:20, 6:30, 6:45, 7:00,** and **7:30 p.m.** (30 min. ride)
6 **EL MONTE (Line 656)** R.T.D. Bus Terminal, just off the San Bernardino Freeway, Santa Anita Ave. and Ramona Blvd. Departure at **7:00 p.m.** (30 min. ride)
7 **TORRANCE (Line 657)** Torrance Recreation Center, northeast corner of Torrance Blvd. and Madrona Ave. (3341 West Torrance Blvd., between Hawthorne and Crenshaw Blvds.). Bus stop at entrance to Recreation Center, 1000 feet north of Torrance Blvd. and Madrona Ave. intersection. Departures at **6:15, 6:20, 6:30, 6:45,** and **7:00 p.m.** (45 min. ride)
8 **SANTA MONICA (Line 658)** Security Pacific Bank parking lot, northwest corner of 4th St. and Arizona Ave. (1250 4th St.). Bus stop on 4th St. Departures at **6:30** and **7:00 p.m.** (35 min. ride)
9 **ROLLING HILLS ESTATES (Line 659)** Bank of America parking lot, 27525 Indian Peak Rd. (east of Hawthorne Blvd.). Bus stop on Indian Peak Rd. Departures at **6:30** and **7:00 p.m.** (50 min. ride)
10 **LONG BEACH (Line 660)** Bank of America parking lot, northeast corner of Long Beach Blvd. and Pacific Coast Highway (1840 Long Beach Blvd.). Bus stop on Long Beach Blvd. Departures at **6:15, 6:30,** and **7:00 p.m.** (50 min. ride)
11 **DOWNEY (Line 661)** Los Angeles County Administrative Center, 9150 East Imperial Highway (west of Bellflower Blvd.). Bus stop on Imperial Highway. Departure at **7:00 p.m.** (45 min. ride)
12 **WEST HOLLYWOOD (Line 662)** Pacific Design Center parking lot, northeast corner of San Vicente Blvd. and Melrose Ave. (8687 Melrose Ave.). Entrance to parking area off San Vicente Blvd. Departures at **6:30** and **7:30 p.m.** (20 min. ride)
13 **ARCADIA (Line 663)** Santa Anita Fashion Park parking lot, off Baldwin Ave. and Huntington Dr. Bus stop on Baldwin Ave., 2000 feet north of Baldwin Ave. and Huntington Dr. intersection. Departures at **6:30** and **7:00 p.m.** (40 min. ride)
14 **NEW! FULLERTON-ANAHEIM (Line 664)** Fullerton Park & Ride parking lot, located on the southwest corner of Orangethorpe Ave. and Magnolia Ave. Bus stop is located in the parking lot at the bus terminal. Orange County Transit District (OCTD) and Southern California Rapid Transit District (SCRTD) provide local service into the parking lot. Departure at **7:00 p.m.** (40 min. ride) Please note: Bus fare is $2.00 per person each way.
15 **SOUTH LONG BEACH (Line 667)** General Telephone Corporation parking lot, 3131 Katella Ave. (west of Los Alamitos Blvd.). Bus stop is in parking lot. Departures at **6:30** and **7:00 p.m.** (45 min. ride)

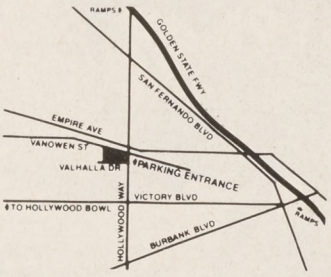
All ride times are approximate.

Please Note Special Departure Times:
Olympic Week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19: Buses depart **one-half** hour earlier than times indicated.
No Park & Ride July 23. (Shuttle Service only)
Institute Series concerts July 1, 15, August 5; July Fourth concert; Luciano Pavarotti/Pension Fund concert August 26: Buses depart **one** hour earlier than times indicated.

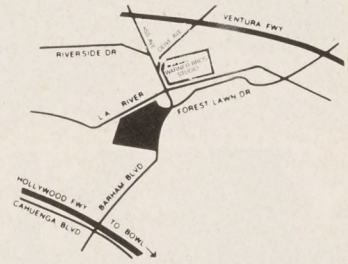
VST SHUTTLE SERVICE

Park your car free of charge in one of the three convenient shuttle lots and purchase a round-trip bus ticket for only $1.00 per person. For additional information, please call **(213) 856-5400.**
Please note special departure times below.

1) 10801 Ventura Blvd., Line 668 (near Lankershim): from the Hollywood Freeway North, exit at Lankershim Blvd.; from Hollywood Freeway South, exit at Lankershim Blvd. to Ventura Blvd., right turn to parking lot. Departures every ten minutes, beginning at 6:00 p.m.



2) Lockheed Company Lot #19, Line 669, corner of Hollywood Way and Valhalla Dr. (on Hollywood Way, two blocks north of Victory Blvd.). Departures every 20 minutes beginning at 6:00 p.m.



3) Barham Parking Lot, Line 670, located at Barham Blvd. and Forest Lawn Drive (3700 Barham Blvd.). Departures every 15 minutes beginning at 6:00 p.m.

Please Note Special Departure Times:
Bus departures begin at 5:00 p.m. for the following: July 4th concert; Institute Series concerts July 1, 15, August 5; Olympic Jazz Marathon concert July 23; Luciano Pavarotti/Pension Fund concert August 26.

Bus departures begin at 5:30 p.m. for the following: Olympic week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19.

Regular RTD Lines serving the Hollywood Bowl: No. 150 (from San Fernando Valley), No. 420 Local (from San Fernando Valley or Los Angeles), No. 212 Local (from Inglewood, La Brea, and Burbank) and No. 600 Local (from Hollywood—Saturday only). At the conclusion of each performance, there will be a No. 420 (Los Angeles) on the Bus Island in Lane 2 for 20 minutes. This bus makes all local stops through Hollywood to Los Angeles.

NEWS from the Music Center

23,000 Kids Do the Soft Shoe at Music Center Holiday Festival

Reprinted with permission from L.A. Life, Daily News, May 16, 1984.

by MARY KASDAN *Daily News Reporter*

What most surprised 10-year-old Christa Knighton of Glendale on her first visit to the Music Center in downtown Los Angeles Monday was that it was so well kept. Aaron McPeak expected the Dorothy Chandler Pavilion to look just like the Ambassador Auditorium in Pasadena, the only other concert hall that he and his classmates have visited.

"From the outside it looked smaller, but inside it was humongous," Tony Kugler marveled of the 3,200-seat Pavilion. "I didn't realize there would be three balconies," added Eric Parker.

These were among the thoughts on fifth-grade minds following a trip to the Music Center for the 14th annual children's Holiday Festival sponsored by the Amazing Blue Ribbon.

The 70 students from the Richardson D. White School in Glendale were among 23,500 fifth graders from all over the county who are being treated to lecture-demonstrations on American musical theater at the Chandler Pavilion through this week. Children from public, private and parochial schools are participating.

White School children had plenty of non-architectural questions and insights, as well, after the show, which featured members of the Musical Theater Workshop of the Los Angeles Civic Light Opera.

For some, it was their first exposure to live musical theater.

How did that lady sing in such high tones? How did those dancers remember all those steps, leap through the air, fake those falls? These and other queries faced teacher Johanne Laneafame after her class, one of several, returned to the sylvan grounds of their community school in Glendale.

Laneafame and White School principal Glenn Franklin also confessed to learning a thing or two, for the workshop included backstage glimpses into what goes into the production of American musical theater.

The house lights and orchestra pit were lowered before the children's eyes while the stage lights came up. An abbreviated dance audition was shown. For many children, their favorite part was seeing the different stage lights (including a giant 10,000-watt bulb) and the effects that varying lights create.

The professionals showed how singing, dancing and acting—as well as expressing emotions and creating characters—make up the recipe for musical theater.

They used excerpts from various musicals, from Cole Porter's "Kiss Me Kate" to Andrew Lloyd Webber's "Cats," to illustrate these points. Numbers included a humorous, action-packed song and dance about the urge to fight ("Next to lovin', I like fightin' most") and a selection from the musical "Grease."

The action on stage even captured the attention of the children who had been looking forward most to the bus ride from Glendale to downtown Los Angeles.

That morning, Veronica Wall had shrugged when asked whether she was excited about the upcoming program. But afterward she beamed happily and said, "I'm glad we got good seats."

The school children had been asked to dress up to prompt appropriate manners. Several girls wore their Easter outfits, a few even wore white net gloves. Michele Siner, 11, was in pastels from head to toe—from the purple flower in her blond hair to her flowered, textured tights and trendy pink plastic shoes.

Following the professional performance, the children themselves (more than 2,000 at each performance) poured outside to the Music Center Plaza, where they did a musical number from the show that they had also perfected in their classrooms. They sang and danced to the tune "On Your Toes."

The schools earlier had received a tape of the tune and the dance choreography from Barbara Haig and Wayne Scott Moore of the Music Center Education Division, which administers the festival. Each school also received a packet on the background and history of musical theater and a glossary of terms.

The Holiday Festival is financed by the executive board of the Amazing Blue Ribbon, a major Music Center support group. Board members donated $55,000 for this year's effort, said executive president Nancy Livingston.

The program was designed by Livingston, Haig and Paul Gleason, director of the Musical Theater Workshop.

The workshop was held in the Music Center Plaza until last year, when Livingston dared to move it inside the Chandler Pavilion.

She explains: "It seemed to me, as an actress, that if the children were going to come to see theater, they ought to come inside."

The Saturday preceding the Holiday Festival, some 7000 disabled children, their friends and families turned out for the fifth annual Very Special Arts Festival in which the youngsters performed and showed off their artistic accomplishments. Some of them are seen here too.

NEWS from the Music Center

A

B

C

D

Nine distinguished artists were saluted at *Club 100 of the Music Center*'s annual celebration luncheon at the Bel Air Hotel. (A)Eunice Forester, president, is seen with honoree Sergio Franchi; (B)Honorees Saul Bass, artist/designer, and Jack Lemmon flank Elaine Bass; (C)Babe Eagle honored Luis Valdez, director of El Teatro de Campesino. His guest was Eileen Fuentes; (D)Set designer Douglas Schmidt was saluted by Theanna Panagioti

1

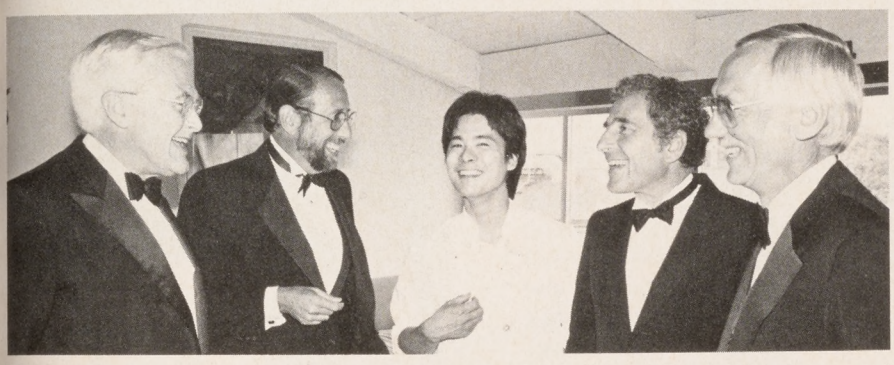
2

(1)Walter Beran, chairman of the Music Center Unified Fund, and his wife Speedy, feted members of the Campaign '84 Major Gifts Committee in the final days of Campaign '84. (2) Marrgo Rosato and Tom Wachtell, president of the Music Center Opera Association.

Center Theatre Group Volunteers celebrated the conclusion of a successful year of supporting Ahmanson Theatre and Mark Taper Forum activities and of raising more than $80,000 for the Music Center Unified Fund. Charles Champlin, critic at large for the Los Angeles Times, was their luncheon guest speaker. He is seen here with Judy Beckmen, incoming president, and outgoing CTG-Volunteer President Diane Perkins.

1

Fraternity of Friends President Marc Marcussen came up with two very special, very social events for members of the group (which raised $375,000 for the Music Center Unified Fund this year). One was an early preview screening of the new "Carmen" starring Placido Domingo, followed by a champagne and caviar reception at Nipper's. The other was a stag dinner at 385 North restaurant. (1)Marc and his wife Barbara chat with Nipper's owner Arthur von Wiesenberg.



L-R: W. M. Marcussen, Donald Salk, Chef Roy Yamaguchi, Stan Kandel, Thomas Martin, general partners in "385 North", where the dinner was held. In addition, five new members were elected to the Board. They are Lawrence Turman, Bruce Ramer, N. David O'Malley, Jack Flanigan and Owen Harper.

1

2

3

Fifteen new Gold Circle Founders (donors of $50,000 or more to the Music Center Unified Fund) and 41 Founders ($25,000 or more) were honored by the Board of Governors of the Performing Arts Council in The Founders room of the Dorothy Chandler Pavilion. (1)New Gold Circle Founders Lee and Lawrence Ramer and (2)Robert and Jean Bachelis; and (3)new Founders Mary and Shep Weiner and Diane and Leon Morton.

NEWS from the Music Center

YOUR GIFT IS REMEMBERED

The Performing Arts Council of the Music Center wishes to thank the following new major contributors for their gifts to Campaign '84 of the Music Center.

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MRS. HOWARD B. KECK ELECTED TO PAC BOARD OF GOVERNORS

Mrs. Howard B. Keck of Beverly Hills has been newly elected to the Board of Governors of the Performing Arts Council (PAC) of the Music Center of Los Angeles, it was announced by PAC Board Chairman Harry Wetzel.

Mrs. Keck, an artist in her own right whose works have been exhibited in Los Angeles, Houston and New York, also serves on the Board of Trustees of the Los Angeles County Museum of Art.

Tonight, let it be Löwenbräu.

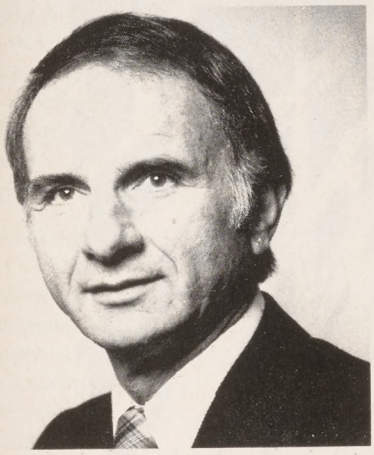
Beer Brewed in U.S.A. by The Miller Brewing Co., Mil., WI

LOS ANGELES COUNTY ASSISTS THE PERFORMING ARTS 1983-84

The Los Angeles Philharmonic Association is one of the many resident performing arts organizations receiving grants approved by the Los Angeles County Board of Supervisors upon the recommendation of the Music and Performing Arts Commission for the 1983-84 concert season.

A major grant was awarded the Orchestra in partial support of its community outreach services which most directly affect disadvantaged groups. Among these special services are countywide Tour Concerts in community centers and on college campuses, free In-School Concerts, Symphonies for Youth, Inner City Youth Concerts in impacted minority areas, Open House at the Bowl, and the Reduced Price Ticket Program for senior citizens and students.

The primary goals of the County performing arts support program are to make live performances more widely available to the people, to strengthen the creating organizations and to allow as many individuals as possible the experience of performing, thereby preserving the cultural integrity of the County by sustaining a quality of life for present and future generations which is more then mere survival. Further information regarding Commission policy and grant guidelines may be obtained from the Los Angeles County Music and Performing Arts Commission, 135 North Grand Ave., Los Angeles 90012. Telephone 213-974-1343.



A MESSAGE FROM SUPERVISOR EDELMAN

On behalf of the County of Los Angeles, welcome to the magnificent Hollywood Bowl. This cultural and historic landmark is an important part of the County's park system within the Third Supervisorial District.

For decades, County residents and visitors from around the world have made evenings at the Hollywood Bowl a summer tradition. Hollywood Bowl's Summer Festival is made possible by the successful partnership between the County and the Los Angeles Philharmonic.

The continuing favorable response of audiences reinforces the commitment of all of us who have worked to make the Hollywood Bowl a unique cultural treasure.

EDMUND D. EDELMAN
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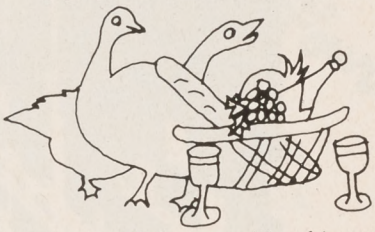

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The "Eighth Annual Simon Rodia Watts Towers Music and Arts Festival," featuring free jazz performances by noted artists, will take place at the historic Watts Towers July 14 and 15. The City of Los Angeles Cultural Affairs Department and Reynolds Tobacco invite you to a great weekend of music. Call 569-8181 for more information.

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County of Los Angeles Department of Parks & Recreation

Dear Friends,

This year I am taking the opportunity to personally address you, the Hollywood Bowl audience, to point out the varied and exciting recreation opportunities available to you through the County of Los Angeles Department of Parks and Recreation, and to acquaint you with the other services we provide to County citizens.

Under the direct leadership of the Board of Supervisors and the Park and Recreation Commission, this Department plans, acquires, develops, and operates approximately 72,000 acres of public open space. Facilities include 65 local parks, 22 larger community parks, 9 major regional recreation facilities, and 20 golf courses. In addition, natural resource protection makes up two-thirds of the open space; six nature centers, eight wildlife sanctuaries, Vasquez Rocks, Devil's Punchbowl, and Santa Catalina Island preserve some of the unique geographical and ecological features of Los Angeles County.

In addition to the park system, the Department sees a great increase in park use as we serve the leisure time interests of over 7 million people. Beginning with the spring blooming of wildflowers at the desert wildlife sanctuaries, the Department offers the best in summer recreation. Water-based recreation is available at 40 County swimming pools; three man-made lakes featuring boating, water skiing, fishing, and swimming; and a number of fresh water ponds for urban fishing and water-side picnicking. In addition, "RAGING WATERS", the first all water theme park in southern California, offers family-oriented water recreation with slides, wave pools, and a variety of other aquatic attractions.

The County park system offers 138 tennis courts on 30 park sites County-wide, as well as lawn bowling, soccer, baseball and softball fields and overnight campsites for youth groups. The world's largest and busiest public golf course system provides over 1.7 million rounds of play annually.

I hope that you and your families will take full advantage of the services offered by the Department of Parks and Recreation and that you will return time and time again.

Sincerely yours,

Ralph S. Cryder
Director

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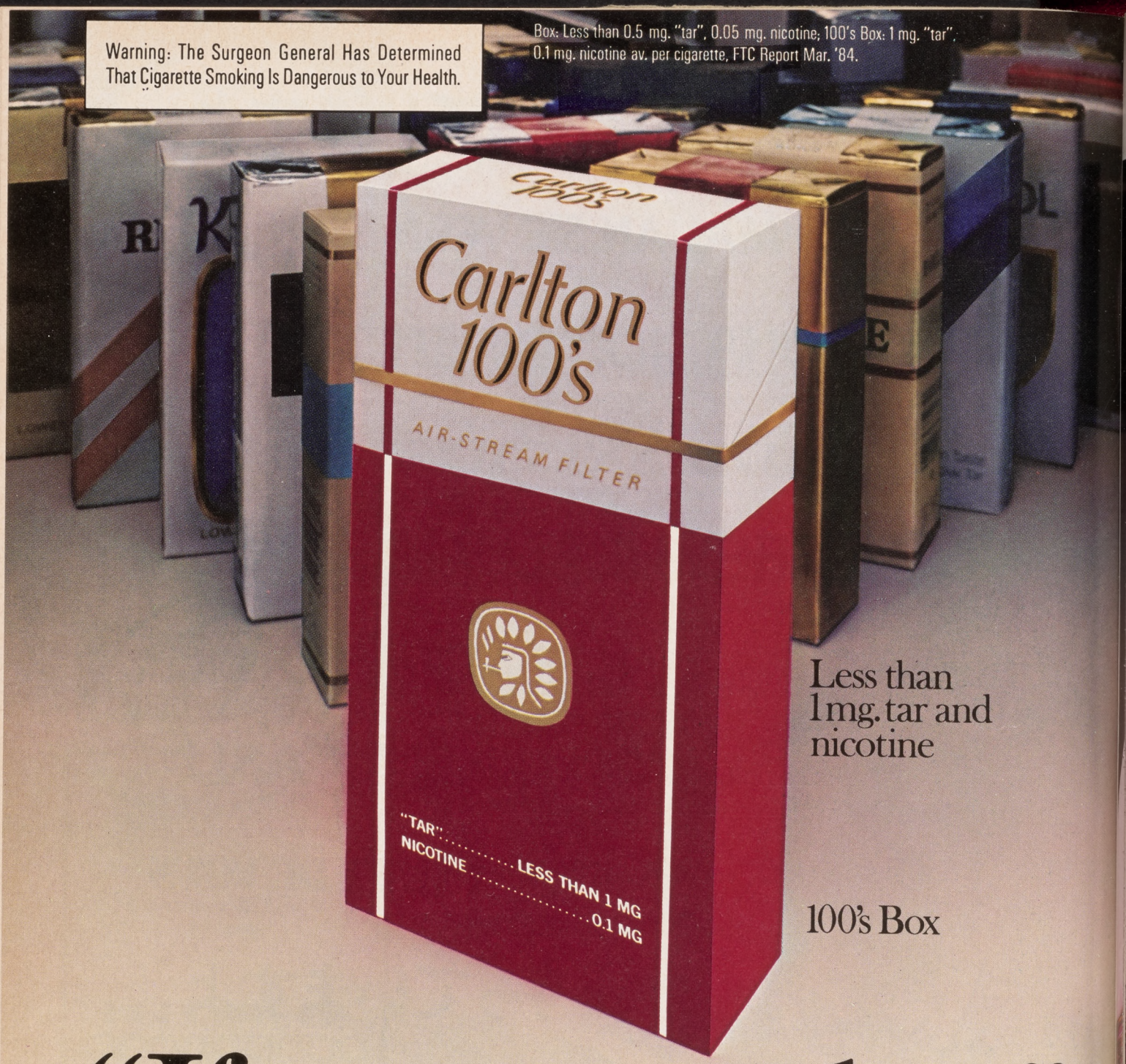

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